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CHARTRES.

ARCHITECTURAL STUDIES
102
IN FRANCE.

BY THE REV. J. L. PETIT, M.A., F.S.A.

WITH ILLUSTRATIONS FROM DRAWINGS BY THE AUTHOR

AND P. H. DE LA MOTTE.



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PREFACE.

I HAVE no doubt that a work might easily be compiled from foreign architectural writers, giving whatever information I am likely to convey in the following pages, and with infinitely greater fulness, clearness, and accuracy. I shall unquestionably be often found to have pointed out features as being remarkable, which the French antiquary recognises as ordinary and common-place ; or to have mistaken exceptional instances for general characteristics of style ; and it is not probable that I shall avoid errors whenever I attempt to fix a date. Nevertheless, my task, if such it can be called, may not be altogether needless and superfluous. The peculiarities of a national style strike the visitor more vividly than the native ; while, on the other hand, the features to which he is accustomed acquire a new interest. The student may discover that many of those which he has been taught to consider necessary marks of Gothic architecture itself, are, in fact, no more than national or local distinctions, and hence he may reduce into a narrower circle the system from which he endeavours to work out the true principles of the style.

We cannot, I think, fully enter into the character of English architecture unless we give some attention also to French, German, and Italian. And if we take that most interesting period when the genius of the Gothic Style was beginning to develop itself, namely, the end of the twelfth and beginning of the thirteenth century, we shall at once

see the high claims of French architecture. The Italian never did reach to the Northern Gothic, which I must always consider as the true Gothic, however fully I may admit the great beauty and interest of the Southern Pointed Styles. The German transition appears to me to be scarcely more than a peculiar form of the Romanesque, having little or no tendency to further progress; and likely, unless under some external impulse, to pass away without developing any decided style. Those which have, at the time I refer to, any life or movement, at least in the direction of Northern Gothic, are the French and the English; and these, I think, may be shown to have an inherent and independent vitality of their own; either would have lived, and advanced to perfection, without the aid of any external influence. Whatever connexion may have existed between them undoubtedly strengthened and advanced both, but the germ of progress was in each independently, and showed itself by movements in great measure independent of each other. The comparison between the two styles shows this; their similarity proves the identity of their aim; their difference, the independence of their action.

But the era to which I refer, you will observe, is subsequent to the Norman Conquest. That great event influenced the architecture, as it did the whole tone and character of the nation. It is, therefore, the Normanised English that I speak of, and also, I may say, the Normanised French, for the Normans are no more the indigenous people of one country than of the other. The first development of Gothic in each may be supposed to combine the genius and energy of the Norman with the principles of architecture, whatever they might be, which he found already to exist. The ruder and less defined such principles, the

more readily they would be swept away, and the freer scope would be given to the genius of the invader. Hence we shall see many curious phenomena during the period of transition, in the several localities where the Norman influence was felt; and these would depend not merely upon the directness or indirectness of such influence, but also upon the elements already existing, on which it might be exerted; so that, according as the old style was more firmly established, the indications of change to a new one would be fainter; and, on the contrary, where the principles of the old style were vague and indefinite, the advance of the new would be unimpeded and unencumbered by elements foreign to its spirit and character. Now in England we may almost say that there was no ante-Norman style whatever; at least all her alleged Saxon remains taken together, present nothing which could stand for a moment against, or in any degree influence the progress of, a style that might lay claim to the slightest portion of artistic merit. And I suppose the case was much the same with a great part of northern France; it is therefore in these localities that we might look for a more ready, rapid, and complete transition, while in places where either Norman influence was less felt, or the native architecture more firmly established, the transition would be slow and imperfect, and a frequent impulse from without might be required to bring the new style to maturity.

If, therefore, I express my belief that the Gothic principle was more completely developed, at an early period, in England than anywhere else, (and the comparisons between Amiens and Salisbury do not convince me to the contrary,) I am merely declaring that the Norman influence was as strong as it could be, and any opposing

PREFACE.

element as weak as it could be; that architectural art in England at the time of the Conquest was not in a condition to make any stand on its own ground, but could easily be swept away without leaving anything that might affect its successor. The province of Normandy itself comes very near to England in this respect; but still I think it will be found to present Romanesque indications at a time when in our own country they have as completely vanished as they possibly can in the system of Gothic architecture.

I will not say that my purpose in writing the following pages is to illustrate this, but the line I have taken will, I think, enable me to do so as well as any other I could have proposed. For I have devoted myself principally to the Ante-Gothic, the Transitional, and the early Gothic styles; those of the fourteenth and fifteenth centuries, much as they contribute to the magnificence of French ecclesiastical architecture, having occupied but little of my attention.

I am sure a student would obtain more knowledge of English architecture by noticing a limited number of English buildings, and also of foreign ones, each, of course, being taken in different localities, than by giving up his time exclusively to the former, and examining every church or old specimen in the country. If his aim is not merely his own information, but the advancement of art, the necessity is still greater that he should extend his views.

The remains of English mediæval architecture, numerous and important as they are, are not sufficient for its own revival; some new combination is necessary to give the stimulus now so much wanted. It is evident that architects feel this, by the number of churches springing up on

French or German models. But we look for something more than mere copies. The deficiency is not to be remedied by a few importations of transoms or capitals, or even of general outlines and plans. Our object is not, or ought not to be, to produce a building which might be mistaken by the antiquary for a specimen of a particular period or country, but one fitted in every respect, in reality as well as appearance, for its purpose, and sound and correct in its design, its construction, and its ornamentation. And if in our attempts to attain this end we make use of ancient examples, we must not content ourselves with finding authorities for such and such a form, but must learn carefully to discriminate between features which are simply characteristic of date or country, and true architectural principles.

I am far from thinking that nomenclature is a remedy for every defect in art or science; still I cannot but feel that confusion of terms generally springs from, and always leads to, confusion of ideas. I know that I am constantly employing such terms as “the chevron moulding,” “the beak-head moulding,” “the dog-tooth moulding,” and the like; and I believe they are pretty generally used. But the expression, in fact, confuses two things which ought to be kept very distinct, as belonging to different classes altogether; I mean purely architectural decoration, and sculptural, or what may be called adventitious, decoration. The former renders the architect independent of other artists; the latter enables him to press into his service all the talent he can command. A very rich building may be produced by the hands of workmen who profess to do no more than carry a given section to any length required. Such is the case with our great Cistercian abbeys; they have little or no sculpture, yet,

from the use of purely architectural ornament, their effect is rich and striking. By architectural ornament, I mean such mouldings, or other members, as, without being necessary, still in a manner illustrate the principles of construction ; show the divisions of the building into its separate stages ; mark the directions of the several thrusts and supports ; distinguish angles and other important lines ; and give an apparent strength to the sustaining masses, and lightness to those sustained ; which, in the case of the pier and arch is admirably done by giving the latter a greater number of mouldings and surfaces than the former. It is on this class of ornament that the style must depend principally for its character ; because a building may be very perfect, rich, and beautiful, that employs no other.

The other class of ornament, which comprises foliage of capitals, statues occupying niches, much of the work that occurs as a decoration of surfaces, or that enriches the mouldings of arches, imposts, or strings ; the carving of corbels and brackets, and the like, belongs rather to the sculptor than the architect ; and in discussing the merits of any style, as regards decoration, we must keep in mind the distinction between the two classes. If the architect is thrown upon his own resources, and cannot command the aid of the sculptor, he must necessarily employ architectural rather than sculptural ornament. This may account for the enrichment of surfaces with panellings, which in a manner repeat in miniature the construction of the building, instead of those imaginative designs which belong to another branch of art. And even though we should feel more gratification from the latter, yet I think we have no right to condemn the style or system which admits the former, as does our Perpendicular, provided it leave room

for the exercise of artistic design and workmanship where such can be commanded.

But it is one thing for an architect to prove himself independent of the aid of the sculptor, and another, to be unable to avail himself of it when offered. That style alone can be considered as truly noble, which can admit as an accessory, to the advantage of both architect and artist, art in its highest character; which, while it requires a certain degree of subordination, is enabled to compensate amply for it by the dignity it confers on the work presented; which can alike elevate, and be elevated by, its assistant. A Doric temple would be grand, even if enriched by no sculpture whatever; but it readily admits, and, as it were, advances that of the highest order; the higher the character of the sculpture, the more completely it accords with the spirit of the architecture. Therefore the Doric is a noble style; and, according to this test, the Roman, or Italian, whatever be its faults, is no other than a noble style, for it has a character of its own, independent of adventitious ornament, and yet no work of sculpture can be too grand to form an appropriate accessory. The same may be said of the true Mediæval Gothic; it gave full scope to the highest art that existed during the period of its reign; it eagerly appropriated the best works it could obtain, and ennobled them by the positions in which it placed them,—witness the sculptures of Wells and Lincoln, and many continental churches, and the exquisite foliage of which it is needless to mention any example. And therefore the old Gothic was a noble style, and will be confessed and felt to be such as long as a memorial of it exists. But if the modern Gothic, instead of exalting art, lowers it; if it requires its artist to work down to its own

standard, instead of up to the highest standard he can propose; if it rejects all models but such as no refined sculptor would set before himself as a study, however he might admit certain excellences in them; if it perforce ties itself down to stiff, grotesque, or conventional forms, because it is unable to adapt itself to graceful, natural, and dignified ones, then it is a mean and ignoble style, and will be felt to be such as long as a trace of it remains. Let it affect every peculiarity, let it copy every detail of its predecessor, yet the lapse of centuries will never obliterate its true character; the difference will always be felt between the work of men who are doing their best, and that of persons who in aping their productions, are deliberately lowering the standard of art.

It may be said that some mediæval statues have a grace and dignity that it would be difficult to find in later works. Most probably. Their sculptors worked in earnest, and undoubtedly attained a high degree of excellence. Still, I think, I shall not be contradicted when I again assert, that no sculptor, anxious to advance his own reputation and his art, will ever set up a mediæval statue as his model. He may acknowledge its merits, and learn much from a careful examination of it; but still he will not look up to its designer as his master and guide. When I say a mediæval statue, I mean one fairly expressive of the character of northern Gothic statuary; such as would in the present day be considered suitable to a Gothic building. If this be so, I repeat that unless we can adapt our Gothic to the requirements of art, according to our highest acknowledged standard, in such manner that there shall appear to be no incongruity between the architecture and sculpture, we ought to abandon it altogether, as a style

calculated to repress, rather than to encourage, advancement to perfection.*

Any argument against retaining Gothic in the construction of new buildings, will apply with double force against the restoration, as it is called, of old ones. For if in the one case, we simply encumber the ground with a building of mean and ignoble character, in the other, we substitute a mean for a noble building: and all the skill of the architect or labour of the workman, will never mend the matter. Occasional repair may be necessary, both with a view to the stability of the fabric, and the purposes assigned to it; but beyond this the architect who respects the work of our mediæval ancestors, ought not to go. The cases in which the rebuilding of the whole, or a great part, of an old fabric, is demanded, will probably be found to be more rare and exceptional than we are at present disposed to imagine; and even the repair of sculptural decoration, and especially the reproduction of ornaments belonging to the earlier styles, is, I take it, altogether wrong in principle. But I shall have occasion frequently to recur to this subject.

As my wish has been to induce the reader to make his own observations, rather than to content himself with any that may be set before him, I have aimed, in the following pages, rather at sketches which might give the general character, than at minute descriptions. If he has an opportunity of filling them up on the spot, he will thank me for their slightness. Though I have not turned my attention so much to sculptural decorations, as those that

* I am not entering into the question, whether our recognised standard of perfection is the highest and best we can propose. I only argue, that as long as we profess to recognise it, we ought to work fairly up to it.

are more strictly architectural, and to the general aspect of the whole building, yet I trust, by the aid of Mr. De la Motte's drawings, that I may have brought before his notice some beautiful specimens of the former. He will hardly fail to perceive, for instance, that S. Nicholas, of Blois, and the very curious and interesting church of Loches, abound with exquisite workmanship.

The cuts which Mr. De la Motte has made from his own drawings, may be depended upon as accurate, so far as the scale will allow; the reader will distinguish them by the initials P. D. annexed in the index. For the drawing from which is engraved the cut of S. Mark's, Venice, in the 6th chapter, I am indebted to Mr. T. Hill, Architect. The other cuts are mostly from sketches of my own; and as the engraver has often found it necessary to supply my deficiencies by conjectural corrections, they cannot so safely be taken as evidence in matters of detail, but they will, I hope, be of use in illustrating the points to which they refer. With regard to the *Anastatics*, they are professedly rough copies of rough sketches, intended to convey little more than general character; and although they will seldom give the reader as much information as he wishes, at least they are not calculated to lead him into error.

I hope, on some future occasion, I may be able to avail myself of Mr. De la Motte's well-known skill in photography. The value of this beautiful art in conveying architectural character, combined with the most faithful accuracy of detail, is universally recognized. It is applicable both to general outline and to minute ornament. It will preserve to the student the proportions of a tower or a front, and the carvings of a bunch of foliage. It will never supersede the work of the sketcher, for the success

of its processes will often depend on circumstances beyond control ; but it will work hand in hand with him, and assist him ; and above all, it will keep him up to the mark in his own work ; for he will scarcely venture upon inaccurate representations, with such a monitor by his side to call him to order.

I will now name a few of such French works as bear upon the subject before me, and some of which I have found extremely useful in my architectural studies. The reader will observe that I do not profess to give a selection from the great number of works that have appeared of this description, but simply the titles of those to which my own attention has been, more or less accidentally, turned.

M. L'Abbé J. J. Bourassé.—*Les Cathédrales de France*. Tours, A^d. Marni et C^{ie}. 1843.

M. Prosper Mérimée.—*Notes d'un Voyage dans l'ouest de la France*. Paris : Libraire de Fournier, Rue de Seine. No. 14, Bis. 1826.

Notes d'un Voyage dans le Midi de La France, Bruxelles : Louis Hanman et comp^{ie}. 1835.

Notes d'un Voyage en Auvergne. Paris : Libraire de H. Fournier, 18, Rue de Vernueil. 1838.

These works will be studied with advantage by the antiquarian tourist before he has planned out his route.

M. de Caumont.—*Cours d'Antiquités Monumentales*.
Bulletin Monumental. 1834 to 1851.

The second volume of this work is an admirable treatise on mediæval architecture, illustrated chiefly by French specimens.

Statistique Monumental de Calvados. Paris : Derache, Rue du Bouloy, No. 7 ; Dumoulins, Quai des Augustins. Caen : A. Hordel, Rue Froide, 2. 1846.

A work of this kind ought to be, and might be, produced by every architectural society in England ; namely, a satisfactory, though

concise account of every relic of antiquity in the district. As the department, which M. de Caumont has undertaken to illustrate, is one peculiarly rich in antiquities, the work, which now consists of two volumes, is far from being complete; still even in its present state it is most valuable. Nothing is passed over unnoticed, though objects of small interest are dismissed in very few words. Plans, elevations, perspective views, details, are given really for the purpose of illustration, and not for mere ornament. The drawings are evidently correct, and their execution bold, spirited, and characteristic, without being unnecessarily elaborate. The plan of the work, I repeat, is one which might be adopted with advantage, though it might be difficult to produce a similar work of equal merit.

M. Didron Aîné. — *Annales Archéologiques*, 10 vols. 1844 à 1850. Paris: au bureau des *Annales Archéologiques*, Rue d'Ulm, 7, (ancien No. 1), près du Panthéon. A la librairie Archéologique de Victor Didron. Place Saint André des Arts, 30.

M. L. Batissier. — *Histoire de l'Art Monumental dans l'antiquité et au Moyen Age*; suivie d'un *Traité de la Peinture sur Verre*. Paris: Furne et Compagnie, Libraires Editeurs. 1845.

Le Moyen Age et la Renaissance: Histoire et description des mœurs et usages, du commerce, et de l'industrie, des sciences, des arts, des littératures et des beaux arts en Europe. Direction Littéraire de M. Paul Lacroix; Direction Artistique de M. Ferdinand Seré; Dessins facsimile par M. A. Rivaud. 5 vols. 1848 to 1851. Paris, Administration, 5, Pont de Lodi.

M. J. H. Michon. — *Statistique Monumentale de la Charente*. Dessins et plans par M. M. Zadig Rivaud, Maire d'Angoulême, Jules Geynet, De Lafarque Tauzia, Paul Abadie, Architecte, et Ed. Fabore. Paris: Chez Derache, Libraire, Rue du Bouloy, 7. Angoulême: Chez les principaux Libraires. 1844.

M. Jules Gailhabaud. *Monuments Anciens et Modernes*. Collection formant une histoire de l'architecture des different Peuples a toutes les époques. Paris: Libraire de Firmin Didot, Freres, Imprimeurs de l'Institut de France, Rue Jacob, 54. 1846.

M. T. De Jolimont. — *Description historique et critique et Vues Pittoresques*, dessinées d'après nature; et lithographies des monuments les plus remarquables de la ville de Dijon. Paris: Imprimerie de A. Barbin, Rue des Marais S. C. No. 17. 1830.

Description historique et critique et Vues des Monuments Religieux et Civils les plus remarquables du département du Calvados. Batis dans les siècles du Moyen age et ceux de la renaissance, jusqu'au règne de Louis XIV. exclusivement. Paris: Imprimerie et Libraire de Firmin Didot, Imprimeur du Roi, Rue Jacob, No. 24. 1825.

M. A. F. Arnaud.—Voyage, Archéologique et Pittoresque dans le Département de l'Aube et dans l'ancien diocese de Troyes. Troyes, Imprimerie de L. C. Cardon. 1837.

M. A. Couchaud.—Choix d'Eglises Byzantines en Grèce. Paris: Lenoir, Quay Malaquais, 5. 1842.

M. Albert Lenoir.—Architecture Monastique. Paris: Imprimerie Nationale. 1852.

Le Dr. Eug. J. Woillez.—Archéologie des Monuments Religieux de l'ancien Beauvoisis pendant la metamorphose Romane. Paris: Derache Libraire Editeur, Rue de Bouloi, 7. 1832-1849.

I am indebted to this work for my introduction to one of the most interesting groups of village churches that I have ever studied.

M. Chapuy.—Le Moyen Age Pittoresque. Vues et fragments d'Architecture, meubles et decors en Europe du 10^e au 17^e siecle: Dessinés d'après nature. Paris: publié par Veith et Hauser, Boulevard des Italien, 11.

M. M. Ch. Nodier, I. Taylor, et Alph^h. de Cailloux, Voyages Pittoresques et Romantiques dans l'ancienne France. Paris: De l'imprimerie de A. Firmin Didot, Rue Jacob, 24.

M. Felix de Verneilh.—L'Architecture Byzantine en France, Saint Front de Perigueux, et les Eglises a coupes de l'Aquitaine. Paris: Librairie Archéologique de Victor Didron, Rue Hautefeuille. 13. 1851.

I have had frequent occasion to refer to this able work, which should be studied by any one who wishes to pay attention to the very peculiar class of edifices of which it treats.

M. Alex. Ducourneau.—La Guienne Historique et Monumental. 1842-1844. Bordeaux: Imprimerie de P. Coudert, Rue porte dijèaux, 43.

I might notice besides these a great number of valuable local works, as those which illustrate Bourbonnais, Auvergne, Velay, &c. Monographs of Cathedrals, as Chartres, Noyon, &c. Guide Books of different towns, as

Poitiers et ses Monuments, Angers Pittoresque (from which I have borrowed the Plan of a church) and many others which appear to be carefully drawn up, and are full of information.

In my Appendix I take occasion to notice Mr. Ruskin's second volume of "The Stones of Venice," which fell into my hands just when I had concluded, as I believed, the literary portion of my work. The unavoidable delays incident to illustration, have given time for the appearance of Mr. Ruskin's third volume; and as I have so often taken advantage of his remarks, in the furtherance of my own views, and yet the conclusions I have drawn are in many respects apparently so opposite to those at which he has arrived, I cannot avoid noticing them, however briefly. Like him, I would look forward to an architectural style that shall appeal to a deeper sense than a critical taste for correctness; and display a power beyond that of mere science. That such a style will again spring up, sooner or later, I have little doubt. But I cannot venture to pronounce, what will be its constructive or decorative character; whether it will employ the arch, or the lintel, or a combination of both; whether its arches will be pointed or round, complete or segmental, simple or compound; whether it will have plain or clustered columns; whether its forms and proportions will be defined by strict laws and limits, or vary according to the fancy of the architect. It may prove to be something as little within the contemplation of our present architects and architectural writers, as the richest Gothic was in the imagination of the first builders of the Roman basilica.

But as we must work for the attainment of such a style, the question is, are we to work upon Classical or Gothic materials. Mr. Ruskin condemns the classical style *in toto*.

He would not allow a vestige of it to remain in our architecture. He denounces, as justly as forcibly, the vices and corruptions that have clung to it; but I do not think he has shown that by cutting all these away, we should altogether destroy its character and vitality. Divest it of every thing that may be attributed to Pride of Science, and Pride of State, and Pride of System, or to Paganism and Infidelity; there still remains a noble, and not altogether a meagre and unadorned style; one at least which cannot be despised as a foundation to work upon, since on it was raised the superstructure which terminated in the most beautiful Gothic of the mediæval times.

I look at the Classic as a style on which we may safely fall back, when we have got no other. It has nothing in it to offend that refinement always attendant upon the progress of civilisation; it adapts itself to the highest and most perfect condition of the arts; and to say that it cannot afford scope for originality, invention, and genius, is to deny the existence of Wren and Michael Angelo.

I am not speaking in favour of this style, from any prejudice or partiality. I cannot feel the same interest in it that I do in mediæval Gothic; I would not willingly see the poorest of our old churches replaced by a classical structure. But I think as much may be said against modern Gothic as against revived Italian; it may equally abound with pedantry, and not equally meet the requirements and refinements of the age.

The Gothic style, as hitherto developed, is precious as the record of a departed age; an age of immense interest and importance, and one of which every record should be religiously preserved; not by imitations, which, the greater their merit as such, only cause the greater confusion among

the landmarks of history ; but by clearing away all that is not genuine, and presenting a system to the historian or antiquary, pure and unadulterated, however imperfect and mutilated. We do not want restored or revived mediæval manuscripts, pictures, statues, buildings, customs, manners, or literature. What we want, is a faithful memorial of a most remarkable, distinct, and definite period in the progress of the world ; for that the middle ages are to be taken as such, any reflecting mind will acknowledge. And this memorial must be preserved in a distinct and definite form. If possible, without loss ; but at any rate without addition and corruption. I believe, in what I say I am only echoing Mr. Ruskin's own sentiments ; that is, if I rightly retain the impression of some beautiful passages in his *Lamp of Memory*.

Now the foregoing observations are applicable to mediæval, but not to classical architecture. The gigantic remains of Roman art are records of the power, and, in many respects, of the tastes and habits of that wonderful people ; but I cannot consider the style itself to be particularly suggestive of their character ; every stone does not bear, as in Gothic, an impress of the mind of the builder and designer. No doubt this deprives the style of much interest ; but it renders it a convenient *tabula rasa* on which we may write our own history and character without confusing them with those of other ages. As to the religious view of the subject, that may be shortly disposed of. Whatever style we choose, if we work in a Christian spirit, we shall Christianize it ; if in a Pagan, we shall Paganize it. There can be no necessary connection between pure doctrine and pointed arches ; and I cannot conceive how the introduction of a straight lintel is to undermine the principles of our faith.

I do not think I am influenced in my views, touching the comparative merits of mediæval and modern Gothic, by an abstract love of antiquity. I do not estimate an object simply by its age; I have no particular taste for cromlechs or druidical remains; I would not go further to visit an undoubted Saxon relic, than a good specimen of decorated or perpendicular; and I believe that if the period of good Gothic workmanship had fallen a century or two nearer our own times, I should equally value its examples. Nor do I think that at any distance of time from the present the Gothic structures of this century, at least of the half of it already concluded, will be held to bear comparison with those of the mediæval period.

I would not be thought to disparage the age in which our lot is cast. I believe we have some losses to recover, such as an eye for architectural form, in which we are deficient even as compared with our predecessors of the last century; and a correct taste in colour. But I can see no natural impediment to the recovery of these or any other gifts; we are not indifferent to excellence; we are not without feelings, tastes, and affections which may be addressed by art or by language; we are not indisposed to honour the memory of Turner, to do homage to the expanding genius of Millais; and that we can appreciate a power of description which perhaps has never been equalled, and a strain of eloquence almost new to our literature, our reception of Mr. Ruskin's own works will amply testify. That we fail in giving life and energy to our reproductions of an architectural style which we admire, and in great measure understand, I attribute to no incapacity on the part of our architects, but to an error; one very natural and pardonable, but still, as long as it lasts, very fatal;

namely, that of endeavouring to transplant the growth of one period into another widely different. And I have tried to show that we are not doing this if we take the classical style as our groundwork ; but at the same time I would not rest content with the style as we find it. If we give our care and thought to refining, purifying, and ennobling it, we shall possibly be led to the formation of a style no less characteristic, no less beautiful, than our past Gothic.

If the reasons on which I ground my opinion be proved futile and insufficient, I most willingly retract it. The subject is a grave and important one, as regards the interests of architecture, and it must be handled with deliberation ; we must weigh every argument, prove every assertion ; we must not suffer ourselves to be carried away by a series of apt illustrations, or a flood of eloquence. It is a question encompassed by difficulties ; but if we meet them fairly and fearlessly in the exercise of an unbiassed judgment, we shall undoubtedly clear our way to the truth.

December, 1853.

INDEX OF ILLUSTRATIONS.

Those which are not worked into the text face the pages to which they are referred. Those marked P. D. are from Mr. De la Motte's own Drawings. Those marked A. are Anastatics.

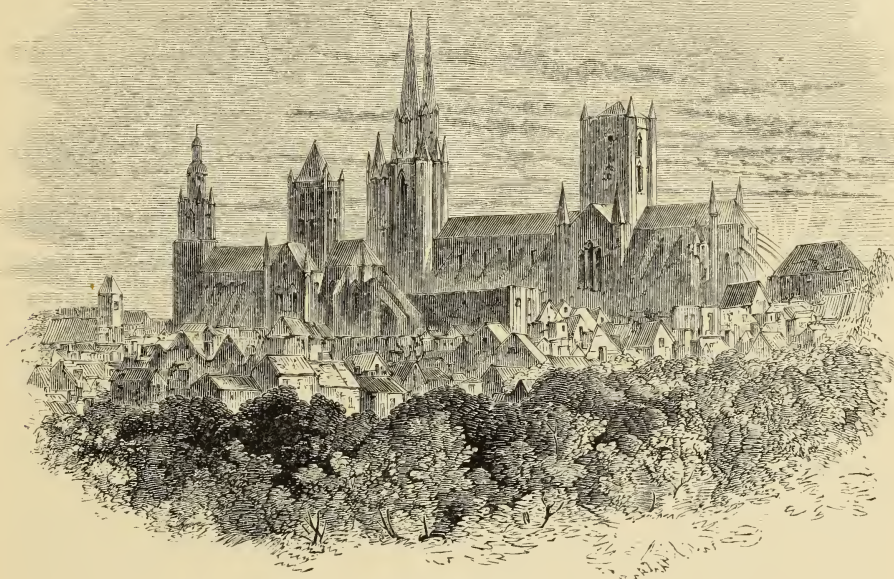
	Page		Page
CHARTRES CATHEDRAL . . . Frontispiece		LOCHES, View of Town	26
COUTANCES	1	LOCHES, S. View of Church . . . P. D.	27
INTERIOR OF AUTUN CATHEDRAL . . . A.	4	LOCHES, Interior	P. D. 27
BORDEAUX CATHEDRAL	8	NORTH AISLE, Loches	P. D. 28
TOWER OF S. FRONT, Perigueux	9	LOCHES, N. Elevation	P. D. 28
CHATEAU D'ASTE, Pyrenees	10	LOCHES, Ground Plan	P. D. 29
CHAPEL, near Maintenon	A. 14	LOCHES, in West Porch	P. D. 29
WIMILL, near Boulogne	16	LOCHES, Capital and Corbels of the West-	
CHATEAU DE MONTL'HERY	17	ern Arch of the Central Tower . . . P. D.	30
ETRECHY, Church	A. 18	LOCHES, Base and Capital	P. D. 30
ETRECHY, Details and Front	19	LOCHES, Section	P. D. 31
NOTRE DAME, Etampes, Exterior . . . P. D.	19	LOCHES, Hagioscope	P. D. 31
NOTRE DAME, Etampes, Interior . . . P. D.	19	LOCHES, Strings	P. D. 32
NOTRE DAME, Etampes, Interior . . . P. D.	19	CRYPT, Loches	P. D. 33
S. BASIL, Etampes	20	LOCHES, Bracket, &c.	P. D. 34
S. JULES, Etampes	21	LOCHES, Tomb of Agnes Sorel . . . P. D.	38
S. JULES, Etampes, Details. (The Cut		FONT, Loches	P. D. 38
representing the Crockets is by . . . P. D.)	21	LOCHES, Sections and Details . . . P. D.	38
S. MARTIN, Etampes, Exterior . . . P. D.	21	LOCHES, Parts of Steeples, and Part of	
MEUNGS, Bay of Nave	P. D. 22	Interior, the lower Cut by P. D. . . .	38
MEUNGS, Exterior	23	LOCHES, Sections	P. D. 38
MEUNGS, Interior	P. D. 23	LOCHES, N. E. View of Church	38
S. NICHOLAS, Blois. (Plan by P. D.) . .	23	BEAULIEU	P. D. 38
S. NICHOLAS, Blois, Bay of Nave . . . P. D.	24	BEAULIEU, Interior	P. D. 38
S. NICHOLAS, Blois, Capitals . . . P. D.	24	CAPITAL OF PIER, La Trinité, Angers . .	39
S. NICHOLAS, Blois, Lantern . . . P. D.	24	VAULT, Bernay	41
S. NICHOLAS, Blois, Details . . . P. D.	24	ANGERS CATHEDRAL	52
S. NICHOLAS, Blois, Capitals . . . P. D.	25	LA TRINITE, Angers, Compartment of	
CHAPEL OF THE CASTLE at Amboise . . P. D.	25	Nave	54
WEST DOORWAY, Loches	P. D. 26	LA TRINITE, Angers, S. E. View . . .	54

	Page		Page
PLAN OF LA TRINITE	55	VILLANDRY, Interior of Church	89
S. MARTIN, Angers	56	VILLANDRY, Exterior A.	89
DOUE, Remains of Church	57	VILLANDRY, Interior Construction	90
DOUE, Plan of Pier	57	SAVONNIERES, Capital	90
Fontevrault, View of Church	58	S. MARTIN LE BEAU, Outside A.	91
POITIERS CATHEDRAL, S. E.	59	S. MARTIN LE BEAU, Interior of Apse	91
VAULTING, from S. Manvieux	62	CHAPEL at Bleré	92
LA CITE, Perigueux	63	LA CROIX, Bleré A.	92
PLAN of a simple Domical Building	65	BLERE, Outside of Church A.	92
PLAN OF S. FRONT, Perigueux	66	CIVRAY (on the Cher), Inside of	
S. FRONT, Exterior	67	Church A.	93
S. FRONT, Dome in Roof	68	CHISSEAUX CHURCH A.	93
S. FRONT, Interior	69	CIVRAY, Outside of Church	93
LA CITE, Perigueux, Cap supporting the		AIGUEVIVE ABBEY	94
Transverse Arch, &c.	72	S. DENIS, AMBOISE, Bases and Capitals	
LA CITE, Exterior A.	72	P. D.	95
LA CITE, Base of Pier	73	S. DENIS, AMBOISE, Capitals P. D.	95
ANGOULEME CATHEDRAL, Cap of Pier	74	S. DENIS, North Side P. D.	95
ANGOULEME CATHEDRAL, Exterior A.	74	MONTLOUIS, Part of Apse	95
ANGOULEME, Interior A.	75	S. DENIS, AMBOISE, S. Transept, &c.	95
ANGOULEME, Inside of Dome	75	S. GEORGE, near Tours	96
FLEAC, Interior	76	ROCHECORBON CHURCH A.	96
FLEAC, Exterior A.	76	CINQ MARS, Outside of Church	97
ROULET, Interior A.	77	VERNOU, West End	97
LE PUY, Interior A.	78	CINQ MARS, Inside of Church, under the	
LE PUY, Exterior A.	78	Tower	98
MODEL OF S. PAUL'S A.	79	LANGEAIS CHURCH A.	98
S. MARK'S, Venice, Interior, T. Hill, Esq.	79	CHANCEAUX CHURCH and old Buildings	
ROULET, Exterior	80	A.	98
ROCK COTTAGES, near Loches P. D.	81	S. COME, near Tours	99
CORMERY, Inside of Church	82	ROUZIERES, Buttress, &c. of Apse	99
TOURS, Towers of St. Martin's Abbey	82	S. COME, Window in an old Chapel	100
CORMERY, Outside of Church A.	83	BASSENS, Central Tower	101
CORMERY, Three Brackets P. D.	83	MONTIERNEUF, Poitiers	102
CORMERY, Spire-Lights	84	S. HILAIRE, Poitiers A.	103
CORMERY, Spire of Abbey P. D.	84	NOTRE DAME, Poitiers A.	104
MONTs, Outside of Church A.	85	S. JEAN, Poitiers A.	105
MONTs, Dome under Tower	86	CIVRAY, Inside of Church	106
ARTANNES, Outside of Church A.	86	CIVRAY, Exterior	107
ARTANNES, Interior	87	COURCOME, Interior of Church	108
PONT RUAN, North Door	88	COURCOME, Exterior A.	108
VALLERES CHURCH A.	89	COURCOME, Part of Nave	109

	Page		Page
COURCOME, Capital	110	S. SERNIN, N. W. View	A. 134
BOCHERVILLE, Normandy, Capital of		S. SERNIN, Interior of Aisle	A. 135
Tower Pier	110	S. SERNIN, Bay of Nave	135
LA PALUD, Inside of Church	111	S. GAUDENS, Turret on North Side of	
LA PALUD, West Front	112	Church	136
LA PALUD, General View	A. 112	S. GAUDENS, General Exterior View	A. 136
BARBEZIEUX	113	S. GAUDENS, Interior	A. 136
BASSENS, View of Church	A. 114	S. GAUDENS, Triforium of Choir	137
LA SAUVE, View of Ruins	A. 115	S. PE, Pyrenees	A. 137
BASSENS, Part of West End	115	S. GAUDENS, Capital	137
LA SAUVE, Window in Tower	115	LESCAR, near Pau, Interior	A. 138
CENAC CHURCH	A. 116	PUY DE DOME	139
LA BREDE CHURCH	A. 117	CAEN, S. Nicholas and Abbaye aux	
AGEN, Interior of Church	A. 117	Hommes	140
AGEN, Capital, &c.	118	ENGLISH MOULDINGS	P. D. 140
AGEN, Exterior	118	ENGLISH MOULDINGS	P. D. 141
SERIGNAC CHURCH	A. 118	ENGLISH MOULDINGS	P. D. 141
SURBAZON, General View of Church	A. 119	ENGLISH MOULDINGS	P. D. 141
SURBAZON, Part of the Interior, Apse of		FRENCH MOULDINGS	A. 141
South Tower	119	FRENCH MOULDINGS	A. 141
TARBES, Central Tower of Cathedral	120	BOUGIVAL	A. 142
MORLAAS CHURCH	A. 120	ACHERES	A. 143
BOURGES	121	POISSY	A. 143
S. EMILION, Interior of Rock Church	122	TRIEL, Bay of Nave	144
S. EMILION, Exterior	A. 122	VERNOUILLET	A. 144
PLEINPIED, View of Church	A. 124	VAUX	A. 145
MORNAY, between Bourges and Nevers		EPONE	A. 145
	A. 124	ROMILLY, Brackets under the Tower	
S. ETIENNE, Nevers, Interior	A. 125	Arches	A. 145
S. ETIENNE, Exterior	A. 125	ROMILLY, View of Church	145
ROUI, between Nevers and Autun	A. 126	JUMIEGES, Pier Arches	150
AUTUN	127	S. SATURNIN's CHAPEL, S. Wandrille	A. 150
ISSOIRE, Exterior	A. 128	VAULTING at Bernieres and Caen	151
ISSOIRE, Interior	A. 129	S. PIERRE, Caen, Steeple	A. 152
BRIOUDE CHURCH	A. 130	ABBAYE AUX HOMMES, S. W. Spire	A. 153
S. MICHEL, LE PUY	A. 131	AIRAN	A. 153
PLAN of S. Michel, le Puy	131	BOUGY	A. 153
UZERCHE, Steeple	131	VILLONS	154
UZERCHE, Interior	132	THAON	154
UZERCHE, View of Town	132	LANGRUNE, Exterior	A. 154
S. SERNIN, Toulouse, N. E. View	133	LANGRUNE, Inside of Steeple	A. 155
S. SERNIN, S. Door	134	LANGRUNE, Interior of Church	A. 155

	Page		Page
BERNIERES	A. 155	PORTE D'ARROUX, Autun	A. 162
S. GABRIEL, Belfry of Church	A. 156	TEMPLE OF JANUS, Autun	162
CERIST	A. 156	ROMAN TOWER at Perigueux	163
LUZERNE	A. 157	PALAIS GALLIEN, Bordeaux	164
S. QUENTIN	158	PALAIS GALLIEN, from the Interior	A. 164
PORCH of Dragey Church, and a Column in S. Quentin, Normandy	158	LES THERMES, Paris	166
DETAILS of Genets and Pontorson	158	GATEWAY at Rouen	A. 167
GENETS, North Side	A. 158	PILE of CINQ MARS	168
S. LEONARD's, near Avranches	A. 158	SCULPTURE on the Northern Doorway of the West Front of Rouen Cathedral (Herodias's Daughter)	169
PONTORSON, General View	A. 159	FIGURE from a Painted Window C. Winston, Esq.	189
PONTORSON, Transom of Door	159	AUVERS, a Village Church on the Oise	190
PONTORSON, West Front	159	A VILLAGE CHURCH near Boulogne	199
MONT S. MICHEL	160	LA PALUD, Part of Nave	205
ROMAN REMAINS at Arles	A. 161		
AQUEDUCT at Luynes	161		

ARCHITECTURAL STUDIES IN FRANCE.



COUTANCES.

CHAPTER I.

IT was most natural that when English antiquaries were first enabled to turn their attention to the mediæval architecture of France, Normandy should attract their principal notice. They would look to that province for the models from which our own finest specimens are derived ; those magnificent designs which the architects brought over by the Conqueror transferred to the cathedrals of England. Having studied the character of the early Norman architecture, as presented in the two great abbeys at Caen, the church of S. Nicholas in the same city, and the no less

important structures of Jumieges and Bocheville, they would be led to trace the progress of the art through a series of buildings of the highest order, as Lisieux, Bayeux, Coutances, and many others, to those master-pieces of the later styles, which adorn the city of Rouen. The parish church of almost every town and village, in some parts of the province, affords a specimen of beautiful, and to the English antiquary, unusual, composition, or of elaborate workmanship. I am not aware that we have in England any thing analogous to the peculiar Norman steeple of the thirteenth and fourteenth centuries, of which S. Pierre at Caen furnishes so exquisite an example. We can hardly be surprised that an ecclesiastical tour in France signified little more than a tour in Normandy; with perhaps an occasional excursion to some of the best known cathedrals in other provinces.

But if we confine ourselves exclusively to this interesting province, we shall form a very incorrect notion of the general spirit and character of the church architecture of France. The same might perhaps be said of any other province; for it is reasonable to suppose that over so extensive a surface as that of the French territory there must prevail numerous and strongly marked local varieties. This is the case in the comparatively small area of England—every county has its own peculiar architectural features, and it would be necessary to examine buildings in several, before we could form a fair idea of the English mediæval styles in general. The remark however applies with still greater force to Normandy, for this province and Brittany are in a manner insulated from the rest of France. They present a kind of link between English and French architecture, and furnish examples partaking much more of the former than the latter. For instance, the Romanesque of Normandy is very different from that of the southern and eastern parts of France. Notwithstanding the later introduction of the pointed arch, it exhibits, (in common with our own,) a transitional tendency at a much earlier period. The Norman architect seems always to have fixed his eye upon some future development. He threw out his design, simple, and frequently even naked, in point of ornament, and not seldom careless in actual workmanship, but

elaborate in construction, and carefully arranged in its proportions, as matter for a succeeding generation to work upon. Perhaps he foresaw that his actual work was destined to speedy demolition, that it might make way for improvements suggested as it were by itself; and was willing to bestow his time, thought, and labour rather upon an idea that would not only last, but grow and ripen into excellence, than upon a mere fabric likely to be swept away in the course of a century.

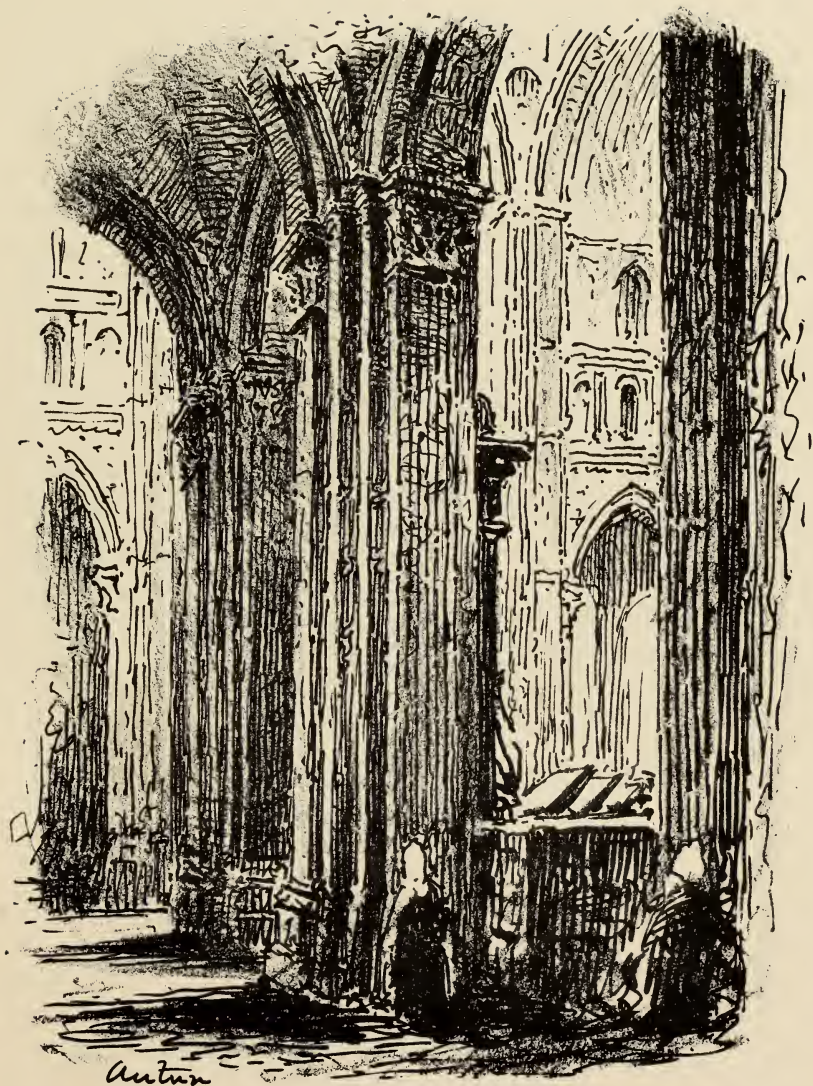
Now the southern architect of the eleventh and twelfth centuries was content with his style as it existed. He neither looked for, nor wished for, any further development. He gave up his attention altogether to refining and adorning it. I question if the richest buildings in southern France of the middle of the twelfth century show the slightest advance towards Gothic beyond those of the tenth or eleventh—even the constant use of the pointed arch, the introduction of which in the north almost instantaneously formed the style, proves, by its inefficiency in giving the impulse, that the principle either did not exist, or was very stagnant.

But if such a thing as a pure, beautiful, and correct round-arched style lies within the bounds of possibility, (and I confess I hope it may, for the sake of our own church architecture,) we can nowhere better look for its elements than in the southern provinces of France. We meet with specimens worked almost with the classical delicacy of the Italian style. The shafts often have nearly a pure Corinthian capital. The heavy cushion capital, so universal in England, and so common in Normandy, is scarcely to be found south of the Loire. Where an exceptional instance occurs, it may possibly be attributed to English workmanship, as in the province of Guienne, where I noticed its appearance in the abbey of La Sauve, near Bordeaux. However the earliest Romanesque may have originated in barbarous and unskilful imitations of Roman architecture, the later Romanesque, when it showed an inclination to imitate, was the very reverse of barbarous. We remark this in places where the existence of Roman remains has influenced the architecture of the twelfth century. At Autun, for instance, the

interior of the cathedral, with its fluted pilasters, and its triforium arcade of round arches, evidently adopted from classical models, may be easily compared with the Roman *Porte d'Arroux* ; and the comparison will not be disadvantageous to the later work. I have seldom seen an interior, of the size, of a more impressive effect, or more pleasing in its general arrangement and proportions ; and the deviations from the Roman type, such as the pointing of the pier arches, and the composition of the vaulting pilasters, show no ordinary degree of thought.

There are three different styles or schools which the architect will do well to study who wishes to *r  vive* (I do not mean, copy) medi  val architecture in the present day. Two of them I think are peculiar to France, and the other is better represented in that country than in any other. These are the styles of Auvergne, of Perigord and Angoumois, and of Anjou. By the first of these I mean that of which *Notre-dame of Clermont Ferrand*, and *S. Paul of Issoire* are examples ; and of which the principal characteristic is the barrel roof. This style in fact prevails through a large extent of country, indeed it is the common type of the French Romanesque. But in Auvergne it appears to me to be worked up with a higher degree of finish than elsewhere, and to have more the character of an independent style, besides which it exhibits certain peculiarities in that province, which considerably increase its effect. I may also be influenced by some very bold restorations at Clermont, Issoire, and Brioude, the success of which shows that the style must have something beyond mere antiquity to recommend it. The churches of Perigord and Angoumois are without lateral aisles, and are roofed with a series of domes ; those of Anjou, also without aisles, have square compartments of cross vaulting, much raised at the apex. These styles will be more fully discussed in separate chapters.

It is by visiting the churches of central and southern France that we shall be able to form a better estimate of the excellencies of our own styles. We can draw a comparison, if such it may be called, which shall be to the advantage of both countries, and the disparagement of neither. We shall see that English architects



Autun

took a prominent position in the advancement of the art, and that instead of merely following in the steps of other nations, they outstripped them in some respects, and this at a very important period, in the progress to perfection. From what has been said, it may be inferred that Romanesque elements would in most parts of France linger considerably beyond the introduction of Gothic. They did so through the whole of the thirteenth century. Even in Normandy the square abacus continued to prevail up to the very end of that century. Buildings coeval with our most finished early English, would, if we met with them in this country, be at once classed as transitional, and referred to the end of the twelfth century. And I cannot help thinking that our antiquaries must sometimes find it difficult to reconcile the apparent discrepancies, in characteristics indicating date, which they meet with in French churches.

On the other hand, the squareness of the general sections, and the monotony of the mouldings, while they betoken less advancement in the elegancies of the style, give an expression of severe dignity which cannot fail to produce its effect on the spectator. I do not intend to enter into a comparison between the cathedrals of the two countries; this has been done by several writers with much discrimination and judgment.* Perhaps in smaller churches the contrast is still more forcible. The French architectural

* The comparison between Amiens and Salisbury is drawn with very great fairness by Mr. Garbett, in his "Rudimentary Treatise on the Principles of Design in Architecture," p. 200 and following, and illustrated by correct plans and general views, though on a minute scale; and his remarks are the more valuable, as they give in fact the distinguishing characters, not only of these two particular buildings, but of French and English architecture in general, after the eleventh century, as regards churches of the first class in magnitude. I may here state, that I could not perceive the difference of the two western towers of Amiens to be anything but intentional. I may possibly have missed some indication, while I was looking for it; but I find the note I made on the spot to be as follows. The towers of Amiens are pretty similar, up to the string above the rose, and mostly of early pointed with the square abacus, though with some introductions. Above this there is a difference, and the upper stage of the north tower was evidently intended from the first to be the highest of the two. The present restorers seem to think the same, as they are preserving the difference.

student would be as much struck, and learn as much, on visiting a group of English churches, in some district where neither design nor workmanship is spared, for instance, Lincolnshire or Northamptonshire, as we should by a corresponding group of French village churches. The former exhibit a depth, purity, and delicacy in mouldings, a studied elegance in the tracery of windows, a symmetry of outline, and refinement in proportions, with a careful exclusion, from an early period, of every incongruous element, which are not so apparent in the French specimens. But in the latter, we find a massiveness and grandeur which we look for only in our own large conventual churches. Most of them are either wholly, or in part, vaulted with stone. Many have the main features belonging to a cathedral; the pier arch, the triforium, and the clerestory, and these are so designed as to avoid giving the idea of a model in miniature. The central tower is, I should say, on the whole, more prevalent than in England. In some districts it forms the rule rather than the exception, while in others it is very rare. In Burgundy it is the property of all the styles, from Romanesque to Flamboyant; in Touraine, at least in the part of that province with which I am at all acquainted, it is apparently confined to the Romanesque, or early transition. As in Germany, it is often octagonal, and the spire shows itself at an early period. The apse is also a more common feature than in England, though in many districts it by no means prevails to the exclusion of the square chancel; indeed, in the smaller Romanesque buildings in the north of France, I question if the latter is not of more frequent occurrence. In southern France the apse is more nearly universal. Where there are aisles or transepts, the main apse is usually flanked by two smaller ones. This arrangement, however, was not unusual in England, as is proved by the large arch so frequently visible in the eastern wall of a transept. The apsidal aisle with radiating chapels is of frequent occurrence in the larger Romanesque churches; in the succeeding styles it became commonly the eastern finish of cathedrals. Where later additions have been made, the most unexpected and picturesque combinations present themselves. The large and lofty

chancel is added to the nave designed for a smaller structure, or the raised clerestory and roof of the nave almost swallow up the low central tower. The original nave becomes an aisle to a nave of later date, and the central tower becomes a lateral one. Aisles and chapels are added with but little reference to the scale of the building, and frequently have the effect of a series of transepts joining each other and terminating in gables. I do not say that these are architectural beauties, but they increase the interest both to the student and the artist.

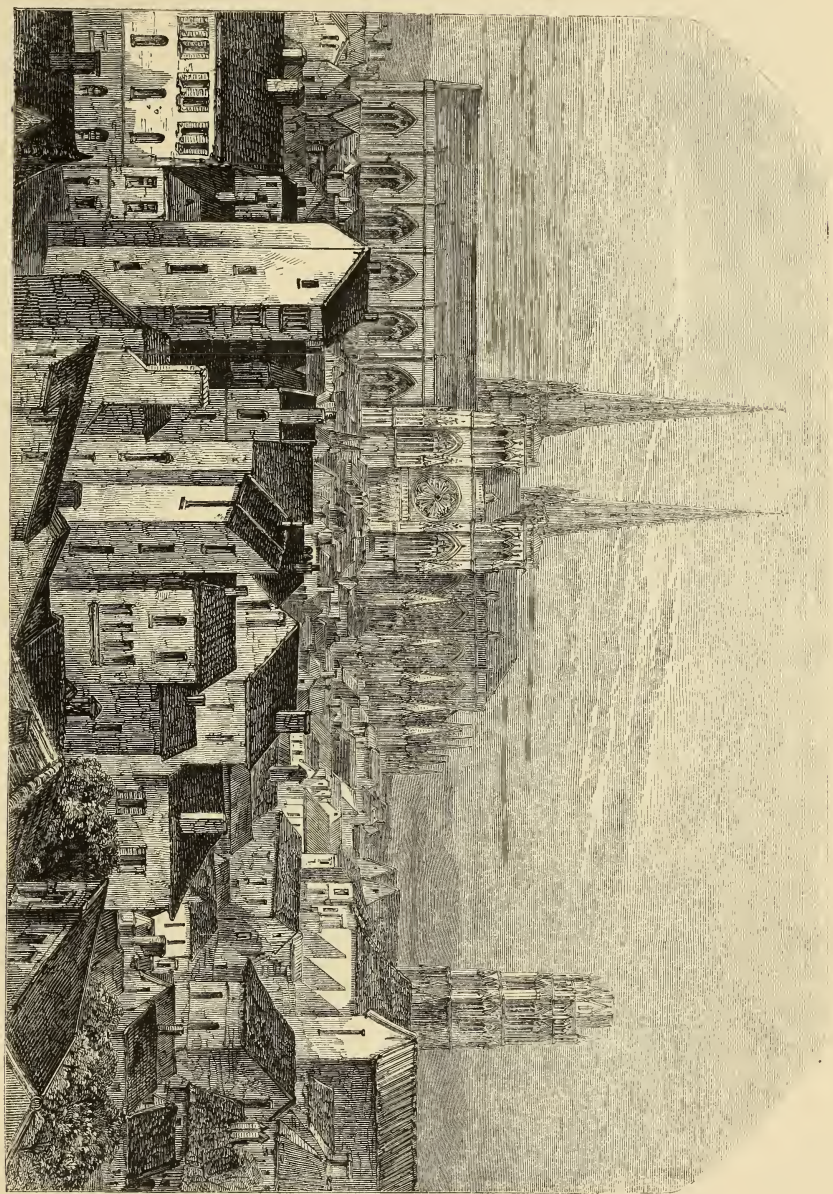
The little I have to say upon the French cathedrals may as well be introduced here as in any other place. The central tower, it is well known, does not in general occur in those of the first class (I put Normandy out of the question). The prominent features presented by the outline at a distance are the pair of western towers, and perhaps a small wooden spire at the intersection. But many of the architects, it is plain, were not quite satisfied with this meagre substitution for a central tower; they designed an equivalent, which, though inferior to the western towers in height, might exceed them in aggregate mass, number, and extent. At Chartres we see something of the intention, though it is not fully carried out. Take the outline at a distance, and we have only the western steeples, and a line of roof unbroken by anything rising above it. But within this outline are masses which if raised a little higher would give amazing richness and variety to the edifice, and even as it is, they are very striking in the nearer views. Each transept is flanked with a square tower, as at Rouen, besides which are additional towers of smaller dimensions, attached to the choir aisles. None of these however, are carried in height beyond the clerestory wall. I have not had an opportunity of visiting Laon, where the towers of the transept form a striking feature in the general outline.* The unfinished cathedral of Clermont Ferrand has a tower flanking the front of one of its transepts. The whole design probably comprehended six towers,

* I see from engravings that this cathedral has a low central tower; those flanking the western and transept fronts being more lofty.

all of which would be seen at a distance. Bordeaux cathedral has the four transept towers well carried up, and the two northern ones have fine spires; these, with the polygonal choir, which much exceeds the nave in height, form a remarkably fine group. There are no western towers, but a detached campanile stands near the east end. As it is difficult to obtain a good view of this cathedral, I may mention that the tower of S. Eulalie, at no very great distance to the south, commands it well.

As they appear in cathedrals, the geometrical style of the fourteenth century is extremely beautiful and elegant, and the later Flamboyant is rich, varied, and imposing. Perhaps its finest specimens excel our best Perpendicular. But in smaller churches it is remarkable how much the interest falls off at the end of the thirteenth century, and how very poor and meagre the late Gothic becomes when attempted to be worked plain. In this respect we have the advantage. Our plain Perpendicular is not necessarily a poor style. However simply it may be worked, there is generally something, perhaps not easily described or defined, which connects it with the Gothic of the best period. Even when the piers are plain octagonal shafts, the mouldings of the arches mere chamfers, and the windows terminating in a square head, instead of a pointed arch, we still feel that it is Gothic, and that it has not been worked without some thought or care. We can hardly say this of a plain late Gothic church in France. The meagre pointed windows, often without mullions or tracery, generally without foliation, and the discontinuous imposts without capitals, have an effect hardly counteracted by the vaulting, the ribs and ornaments of which often appear rather to be the additions of an indiscreet restorer than the productions of an age coming within the Gothic range. We may occasionally meet with a steeple of good outline, but rarely (except in Normandy and Brittany, where the above observations do not apply) shall we find any to be compared with the examples that may be met with in most English counties. Such a group of towers as we find in Somersetshire, is, I should think unknown in France.

But if the interest ceases earlier than with us, it begins earlier.

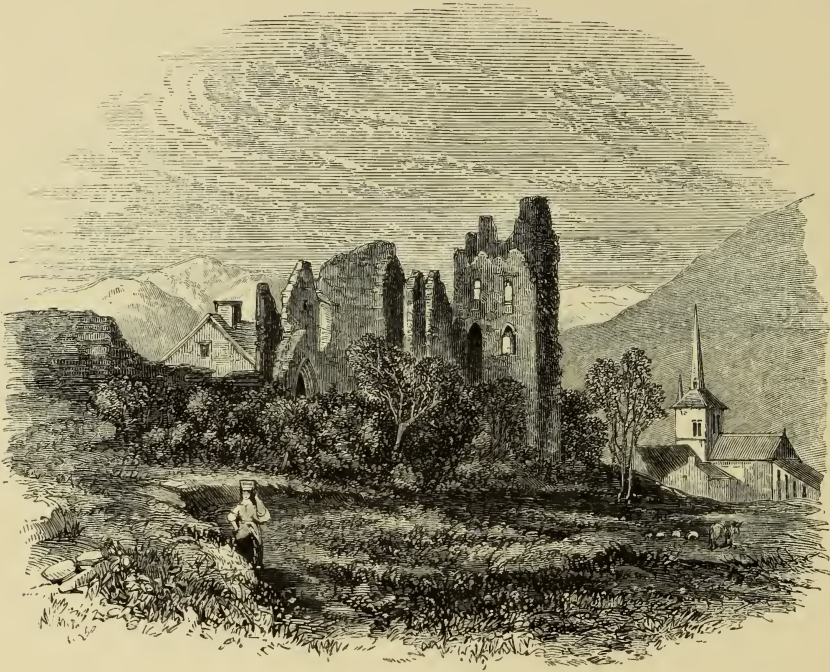


BORDEAUX.

Our ante-Norman architectural remains are far too scanty to enable us (without further assistance) to establish any style or system, and even those of a higher date than the twelfth century are by no means numerous. We have but few buildings, of which the style may be said to be at all formed, earlier than the reign of Henry I. The Romanesque of the eleventh century is a grand, pure, decided style throughout France; and many buildings to which a higher antiquity is reasonably assigned, though rude in the execution of their ornaments, are not without pretension to architectural excellence. A study of the French churches known or supposed to belong to a date prior to the year 1000 is very necessary if we would trace the gradual development of the mediæval styles. But as in the following chapters my attention will be turned to buildings of the earlier, rather than of the later periods, I need not dwell on this subject at present.



TOWER OF ST. FRONT, PERIGUEUX.



CHATEAU D'ASTÉ, PYRENEES.

CHAPTER II.

THE reader must forgive my frequent introduction of the shortest and most odious monosyllable in the English language. For unless I say something of my own views, as well as my opportunities of making observations, I may lead him to suppose I am directing his attention to the most interesting specimens to be found in a province or district, instead of those which suited my own particular purpose, or which happened to be within my reach. My object then has been to study principally, if not exclusively, the styles preceding the development of Gothic in the thirteenth century, and this, as I have already hinted, with a view of considering whether they contain the elements of a pure, fixed, and permanent round-arched style. In examining speci-

mens I have had an eye rather to composition and construction, than to ornament or detail; and consequently have often visited extremely simple and unpretending structures in preference to those of greater richness and magnificence. The time I have devoted to the study of outline and general effect has often precluded me from the examination of features which would have a prior claim on most antiquaries; and this must account for my silence upon many of those accessories to architectural splendour which with some constitute the chief beauty and interest of a church, as monuments, sculptural decoration, paintings and glass. Where I have been induced to dwell for some time on the exterior of a building, I have often glanced very hastily through the interior, and perhaps forgotten cloisters, crypts, and a host of curiosities, which a little more time and trouble would have enabled me to visit. My reader then must not suppose that I am about to say all that can be said upon every building I introduce to his notice, or to press upon him all its claims to attention, nor yet that I am pointing out every remarkable example that occurs within the circle in which he finds me engaged; he must rather look upon my small harvest as an earnest of the much richer one which awaits a more extended and laborious research.

As to the roughness of my sketches, I will, instead of apologising for it, practically acknowledge and atone for the defect, by a liberal sprinkling from the portfolio of my friend Mr. P. H. De la Motte, the accuracy of whose pencil is known to most antiquaries. By his assistance I am enabled to lay before the reader illustrations, as full as can be expected in a work like the present, of the very curious church of Loches, in Touraine; a building, which, as far as I can ascertain, has never had full justice done to it in the way of engravings, though several antiquaries have appreciated its great value and interest. It well deserves such a series of drawings as have been given to Chartres, Noyon, and other remarkable French cathedrals.

However carefully a tourist may have laid down his plan beforehand, he will probably at his return from his tour acknowledge that he has been indebted for some of its most satisfactory results

to deviations he did not originally contemplate. For my own part, I may safely say that if matters unconnected with my architectural pursuits had not influenced my route, I should have missed, to say the least, considerable variety. I might perhaps have nearly exhausted some one province, Normandy for instance, and remained ignorant of much that has interested me elsewhere. I find I have noticed, more or less cursorily, upwards of three hundred French churches. Of these I could not easily name fifty of which my previous knowledge, from descriptions or engravings, has at all influenced my movements. I have either found out by means of local works, or enquiries, or a reference on the spot to Murray's Hand-book (which has given me far more assistance than I could have anticipated from a work so limited in its size) what objects were likely to be of value to me in any district through which I passed, or else I have fallen on them accidentally. I need not say that I missed a considerable number; of this I was made aware whenever I compared notes with any traveller over the same ground; but I seldom failed to meet with sufficient to occupy my full time and attention. And we very often prize more what we pick up by a fortunate accident, than what we obtain with much labour and forethought. The tourist has no reason to complain, who having started with the intention of visiting Normandy and Brittany, finds himself unaccountably in Poitou or Perigord. With the help of a tolerable map, a descriptive account of the neighbourhood, such as may be procured in most of the principal towns in France, and a good pocket-telescope, especially if he can add to these the services of an intelligent driver, he need seldom come home disappointed from his morning's excursion. At Caen, M. de Caumont's *Statistique Monumental de Calvados** enabled me to plan my excursions with great certainty. At Avranches, I found my telescope useful. At Tours, I could throw myself altogether upon the judgment of my voiturier, M. Charles Souillet, whom if I were merely to mention as an intelligent guide, I should only say what I might of many

* See Preface.

others, but I must in justice add that I found him an agreeable companion, conversant in the ancient history of his country, as well as the objects of curiosity within his reach, and extremely anxious to make me acquainted with them. Had I remained any length of time at Angoulême, I should have found the *Statistique Monumental de la Charente* (to which I shall have occasion to refer hereafter*) most valuable. At Bordeaux, I should doubtless have found "*Guienne Monumentale*"* equally useful, but it is more voluminous, and the objects of interest lie in general at a greater distance from the town.

As I have been less able to give attention to objects seen on my road from one place to another, than to make excursions in different directions from places where I remained for a time, I may possibly offer something new to travellers who have passed through the same districts, but without any divergence except to well known objects. It might be supposed that by selecting as a principal object some well-known specimen of remarkable grandeur and beauty, we should be sure of meeting in its neighbourhood much that is worth our notice; many minor satellites to the great luminary. This is often the case, but not uniformly. I saw nothing that struck me in the immediate neighbourhood of Chartres. Around Evreux and Lisieux (themselves presenting magnificent examples), nearly all the village churches are small, plain, rough in their masonry, with no belfry beyond a simple wooden spire on the roof. Indeed there are parts of Normandy, through which one might travel for a whole day, without finding any reason to name it as a province celebrated for its ecclesiastical antiquities. This struck me especially between Mortain and Falaise, on which journey however the richness of the scenery quite compensated for the want of other attractions.

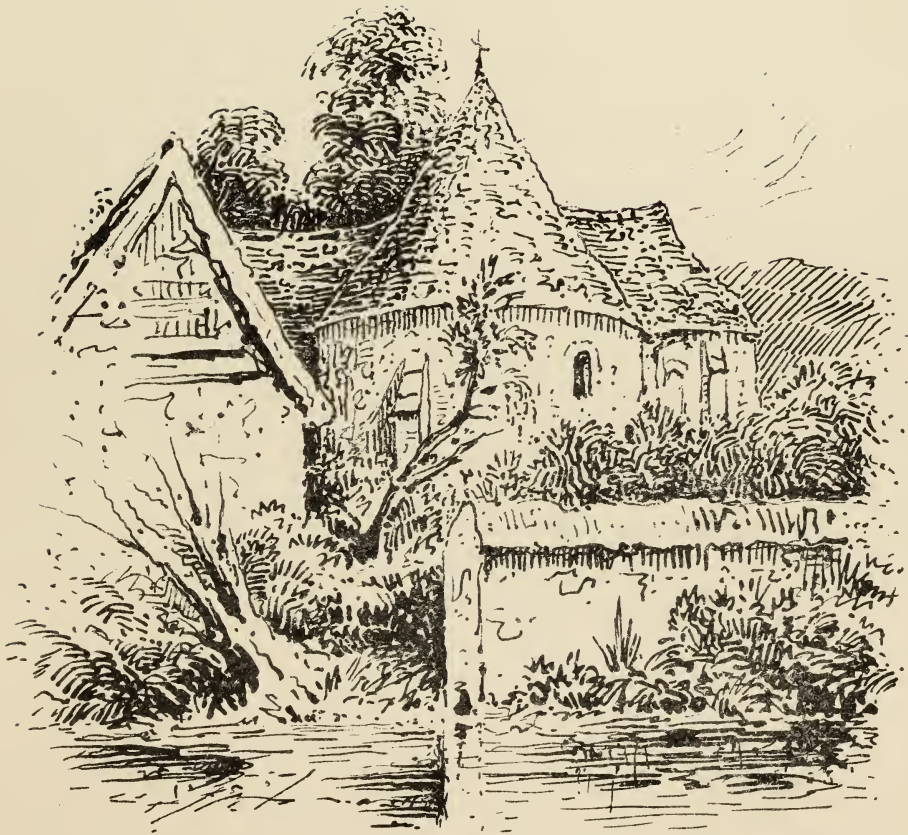
A little geological knowledge would considerably help the tourist. M. de Caumont, in the admirable work I have already referred to, shows how the churches even of adjacent districts are affected by the materials found on the very spot; though I must

* See Preface.

say that the excellence of the stone, and the ease with which it is worked, has been productive of evil as well as good; for there is scarcely a church near Caen that has not suffered from modern barbarities or restorations. In the department of the Oise there are fortunately railroads, and a considerable demand, in consequence of works carried on at a distance, for the fine building stone of that district, so that the group of country churches it presents, perhaps exceeded by no other in France, is just now undergoing little or no injury, though most of the older specimens have large additions of the fourteenth or fifteenth century.

We ought also to know something of the history of the country. The storm of the Revolution, while it swept away many of the finest edifices, seems to have spared, or lightly touched, the humbler structures. At Avranches, not a vestige of the magnificent cathedral is left, but there is abundance of matter in the valleys below. I suspect the religious wars of an earlier period were more unsparing. In some parts of the south, churches of a mediæval date are very thinly scattered, and of these many are partially destroyed, and replaced by more modern structures.

I went one morning by the train from Versailles as far as Maintenon, to look at the remains of the aqueduct commenced and left unfinished by Louis XIV. Having given it as much time as I wished, I found I had still an hour or two on my hands. I had not seen any object likely to interest me from the line of railroad near the station at which I had stopped, nor did the country seem to promise much. However, I walked along a road by the side of a small stream that falls into the Eure, and in little more than ten minutes came upon a building which had I been in quest of any further object, I might have passed without much notice, supposing it to be a pigeon-house, or some office belonging to the farm to which it was attached. On looking at it however more carefully, I perceived it was a circular chapel of the twelfth century; very simple, and not in the best condition; but of a plan which I believe to be extremely rare; having no inner concentric arcade, such as we see in the four English round churches. The only similar specimen I am acquainted with in England is



Chapel near Muintinon.

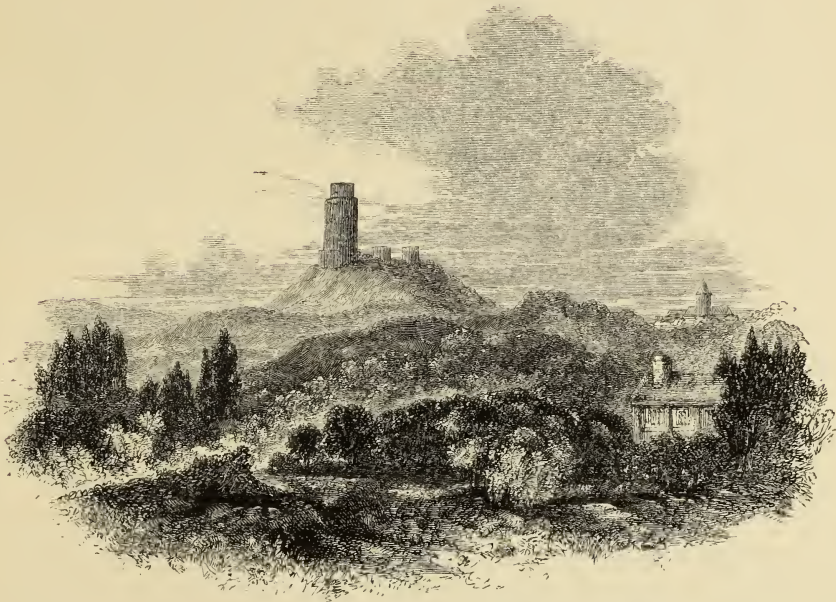
the chapel in Ludlow Castle. The building in question has an eastern apse, and a round-headed western doorway, enriched with a few mouldings. No vaulting at present remains, and I could not ascertain whether there had ever been any. The specimen struck me as deserving of more attention than, from its secluded situation, it is likely to receive.

But I mention it just now, first, because I am not likely at any future time to refer to the same part of the country, and secondly, that I may make what some will perhaps think a needless remark. If we happen to have no other guide which may lead us to the antiquities of a district, we may often, by following the course of a stream, obtain a very fair chance of finding them. The larger rivers speak for themselves ; every one of them has at intervals its cities and important towns, provided of old with their apparatus of walls, gates, castles, cathedrals, churches, and monasteries. The only question is, how much has been destroyed, and how much left. Not only these, but their smaller tributaries have their objects of interest ; and it might be curious to observe how each seems to carry along its course some peculiar architectural feature. I have fancied, though I might find it difficult to point out, a slight distinction between the churches on the Loire, the Cher, and the Indre, in their passage through Touraine. In one respect I have certainly noticed a difference ; namely, in their orientation. I remember on starting from Tours one morning, to have observed that the sun was strong on the south side of the cathedral and the churches of the town ; but on my arrival, a full hour later, at the church of S. Martin le Beau, I found that the light had not left the north side of that and other churches on the banks of the Cher. Now, though the course of both rivers is, to speak roughly, from east to west, yet there is necessarily a convergence to the point where the one falls into the other, and I cannot help thinking that the churches have their orientation according to their respective rivers ; those on the Loire pointing rather to the north, those on the Cher considerably to the south. I merely throw out the suggestion, not having extended my observations sufficiently to establish a rule.

In my excursions through this district I have unquestionably met with the best specimens, and in the greatest number, on and near the rivers; and when I have traversed the dry tract of land to the north of the Loire, I have found comparatively little to repay me. But we need not dwell upon this point. Who is there that has not in his rambles tracked the course of some stream from village to village, at one turn catching a glimpse of an old steeple as it rises from among the trees, at another, of a picturesque manor-house crowning the slope of the bank; here he meets with a sample of nature's own architecture, with its arched recesses, or gray unbroken wall roofed with moss and ivy; there, telling a tale of scarcely less remote antiquity, a shattered relic of the primæval forest. Depend upon it, there is a great analogy between the pursuits of the fly-fisher, the artist, and the antiquary.



WINILL.



MONTLHÉRY

CHAPTER III.

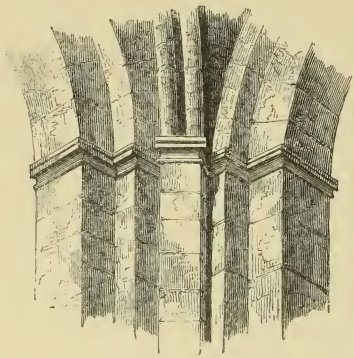
PARIS is naturally the most convenient point whence to diverge ; and architecturally it is perhaps one of the best. That is, by taking points easily reached in different directions, we find the most strongly marked distinctions. The Seine, towards Rouen, has a character of its own. The cylindrical pier, neither very tall nor massive, is common. The Romanesque work often exhibits, instead of an inner order of a square section, a large torus ; such as occurs in the earlier parts of Ely cathedral ; and which probably led the way to that system of mouldings which characterizes the English early Gothic, in which the diagonal or oblique surfaces preponderate over the cardinal ones. On the

Oise, near Criel, the churches have much that prepares us for the Angevine style. The piers are massive and clustered; the vaulting compartments are often nearly as wide in the direction of the nave as transversely to it, and the orders, however moulded, retain a general squareness of outline. To the north-east, (eastward of the Oise) I did not fall in with any Romanesque specimen; but Gonesse, apparently of the thirteenth and fourteenth centuries, presents a new and beautiful arrangement of triforium; this may be a unique example. On the Marne, S. Maur near Vincennes, seemed to promise characteristic features in that direction. In this church, as in many others, a Romanesque belfry rests on a decidedly Gothic substructure.

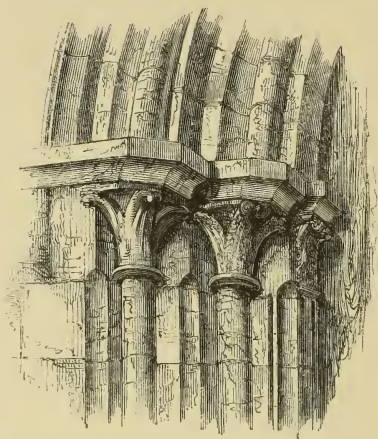
But as my business is at present chiefly with the southern provinces, I shall at once make for the Loire, a river which on its own banks or those of its tributaries exhibits some of the most interesting churches in France, and if I mistake not, in a great part of its course forms an important architectural boundary. Its nearest and most northern point is Orleans. By ascending the river we give ourselves the opportunity of studying that phase of the Romanesque which appears, as I have remarked, to most advantage in Auvergne, through which province runs the Allier, one of the principal tributaries of the Loire; by taking the other direction, and following the course of the river towards the sea, we come upon a group of great interest, as regards style, construction, and antiquity, in the province of Touraine, and become acquainted with the Angevine style. I shall at present take the latter route, and on leaving the river shall shape my course to the southward, that I may study the domical churches of Angoumois and Perigord.

I am always attracted by a central tower; whether that the outline simply pleases me, or that it promises to interest me either in its construction or by its antiquity. Be this as it may, I have seldom found cause to regret my partiality. I therefore gave up an hour or two to Etrechy, a small village near Etampes, about half-way between Paris and Orleans. The church has a nave with aisles, transepts, a central tower, a chancel with a

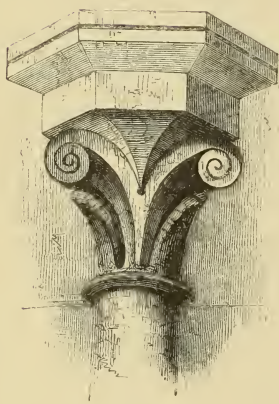




ETRECHY.



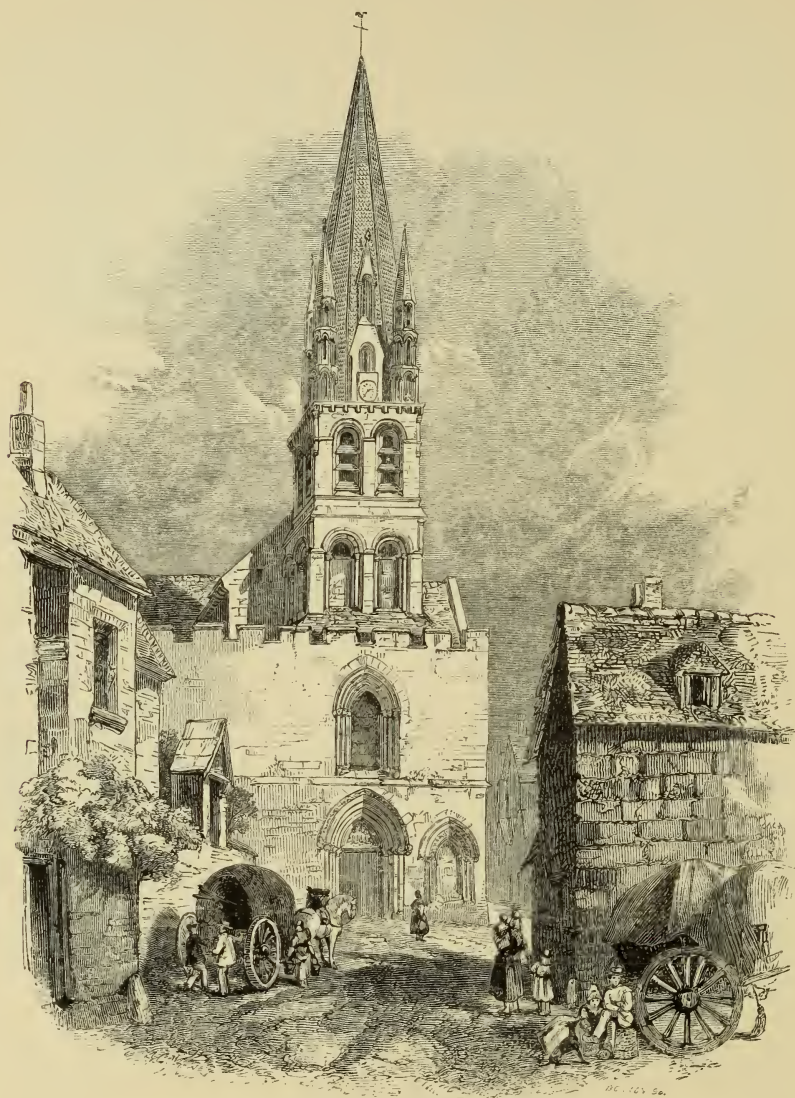
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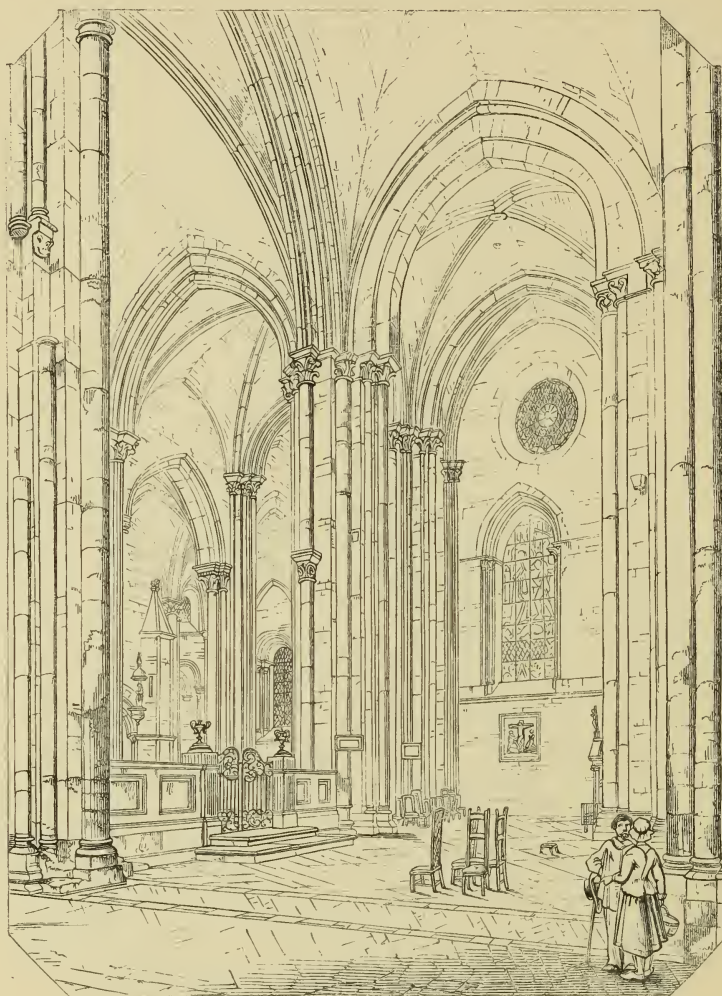
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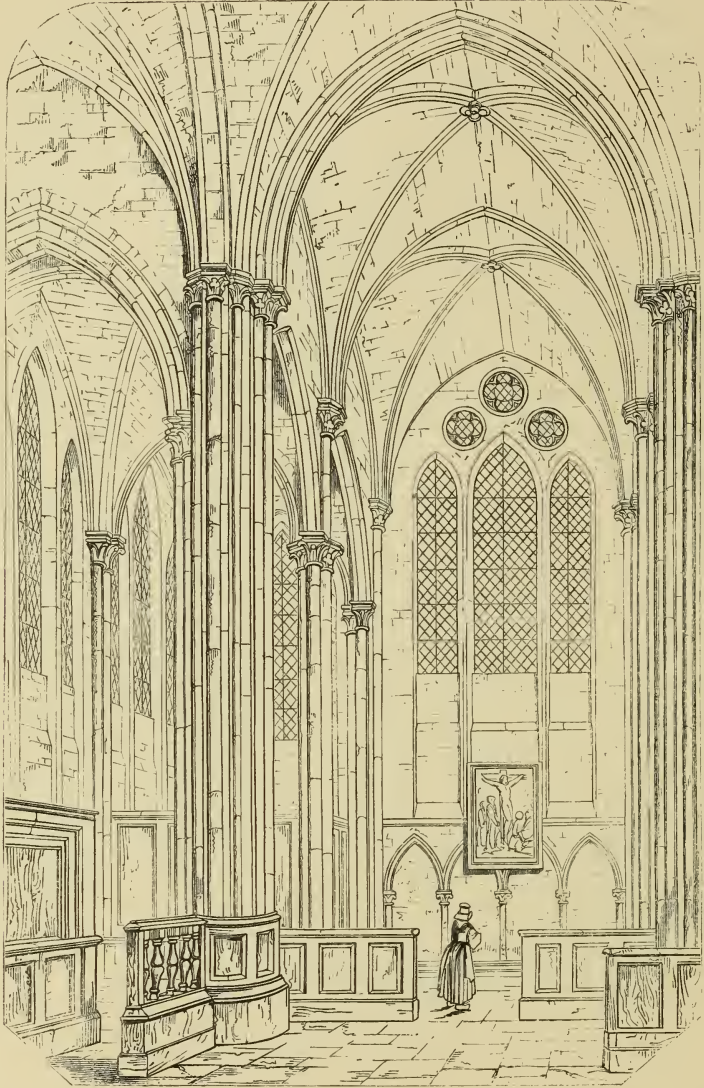
ETRECHY.



NOTRE DAME, ETAMPES.



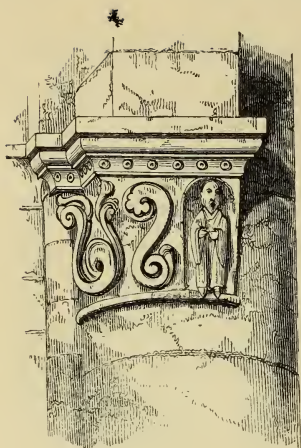
NOTRE DAME, ETAMPES.



NOTRE DAME, ETAMPES.

square termination, and flanking apses. The style is principally early pointed, perhaps transitional, with additions and insertions of a later date. It is very plain as regards ornament, but well worth study for the sake of comparison with the churches north of Paris. The whole is vaulted, with ribs, and the apses are groined in cells, with ribs and a boss; the side windows of the chancel are in couplets, plain and slightly pointed. Those of the nave aisles are single. The nave has three bays, the piers are cylindrical with a square abacus, on which rests the vaulting shaft, which is single. There is no triforium or clerestory. An arcade of three arches below each window (now much mutilated,) enriches the aisle. The west window is a triplet of plain lancets, and the west door is pointed. The vaulting abacus throughout is a portion of an octagon, though the foliage in the capitals below is early. In some of the pier capitals the foliage is extremely bold. The leaves are put on without much arrangement in the way of grouping, and seem to be true, though rough copies of nature. There is a small plain crypt with unribbed cross vaulting under the chancel. The tower piers have rectangular sections. To a person wishing to study the character of a building rather than its ornamental details, this church is valuable.

Etampes contains four churches, all of great value to the student. On glancing at them, which I regret to say I did much too hastily, I fancied I saw in them a sort of frontier line between the northern and southern architecture of France. Notre Dame has a western steeple of great beauty, consisting of a tower, with very lofty pinnacles, and a spire. The composition, as regards the spire-lights and pinnacles, is in effect not very unlike those of the thirteenth and fourteenth centuries in Normandy, but the detail is entirely Romanesque, and all the arches in the upper stages, or from the level at which the tower disengages itself from the front, are round headed. The spire is ribbed and ornamented with scales. Notwithstanding the details, I have little doubt, from the composition, that this steeple belongs, in date, to the advanced Gothic. The manner in which the upper octagonal stage of the tower harmonizes with the spire lights, and is connected by the



Part of a Pier in the Nave,
Notre Dame, Etampes.

pinnacles both with the square base below and the spire above, is worthy of an architect that could design the western towers of Coutances, or the beautiful steeple of S. Pierre at Caen. And the substructure, if I recollect right, is purely Gothic. The church has aisles and transepts. The bays of the nave are very wide, so as to make the vaulting compartments nearly square. There is no diagonal rib. The arches are pointed. The general effect of the interior somewhat prepares us for the Angevine churches.

S. Basil has a low central tower of early pointed. Each face has a pair of belfry windows, separated by a cluster of shafts, and subdivided by a single shaft with obtusely pointed arches of one plain square order. The principal arches of this belfry are of two orders with tori, and surmounted by a label. The west front is Romanesque, with a rich door. The greater part of the church has been rebuilt, or cased, with flamboyant work, and has little interest. There is some late painted glass.

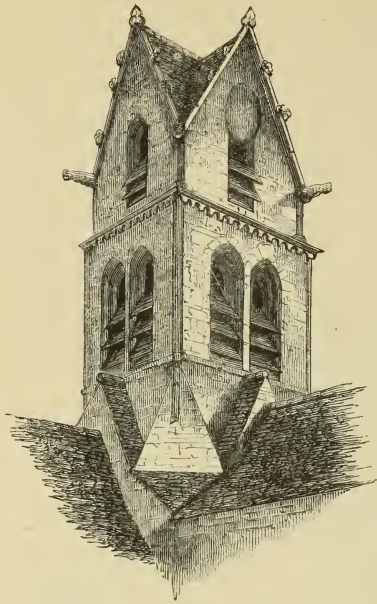
S. Jules, though also much altered, retains more of its original work. Its principal feature is its very curious central tower, remarkable both from its construction and outline. The object of the architect has been to adapt, at the intersection of the transepts, a square tower, narrower than either the nave, chancel, or transepts. The base is square; visible above the roof of the nave, but absorbed by the transepts and chancel. From the angles rise triangular slopes, as for the support of an octagon; on these, as well as on the space left on each of the faces of the tower, stand equal gables; four cardinal, and four diagonal. The points of the diagonal ones support the angles of a smaller square tower, the faces of which fall behind the gables resting on the sides of the base. I have not seen the internal structure, none of the squinches being visible inside the church; but it is easy to imagine a system containing two tiers of squinches. The angles of the tower are shafted, and the belfry windows pointed. The



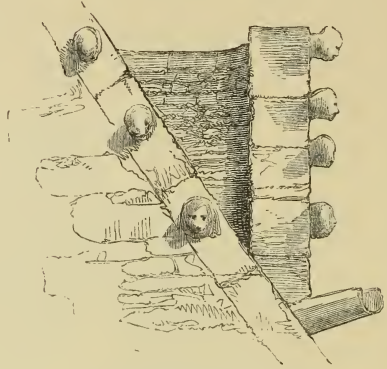
S. BASIL, ETAMPES.



S. JULES, ETAMPES.



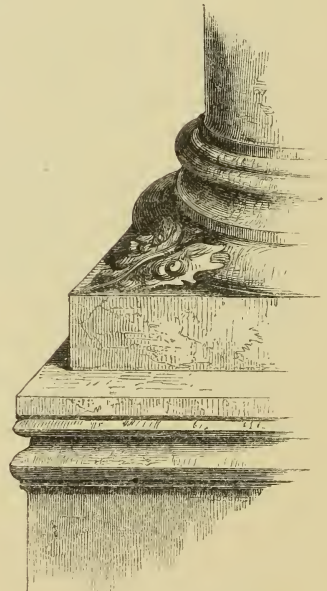
S. JULES, ETAMPES.



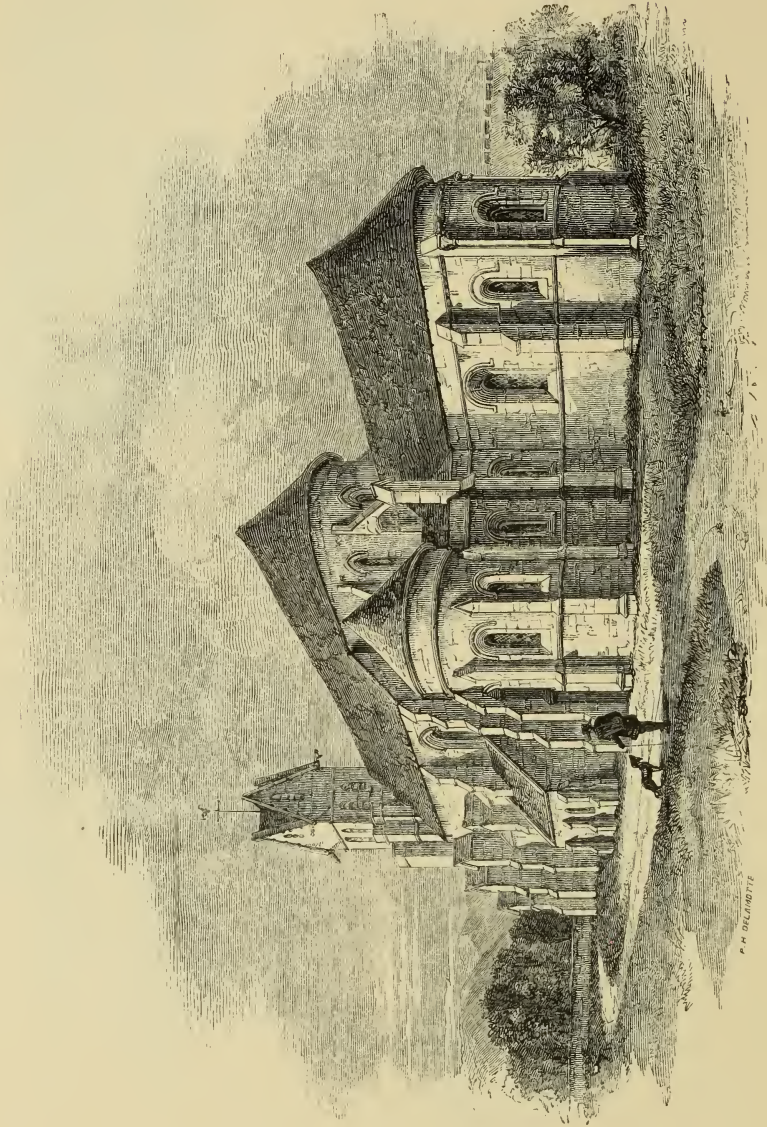
S. JULES, ETAMPES.



S. JULES, ETAMPES.



S. JULES, ETAMPES.



S. MARTIN, ETAMPES

upper part terminates with a gable over each face, enriched by a curious sort of crocket evidently of early character. The tower piers are plain and massive, cruciform, with square sections. The arches are pointed, but these may have been altered. The nave has five aisles, of which the outer ones are flamboyant, and present externally a series of gables; no uncommon arrangement. The west door is Romanesque, and has an arch of three orders boldly moulded with torus and hollow, the two outer orders supported by shafts set in re-entering angles. The label has a kind of large head-nail, forming a rough hexagonal pyramid. This door forms a shallow porch connected with the wall of the front by a small slope, above which is a plain round-headed window with a label. There are some good bases and capitals in the nave.

St. Martin's is much purer and freer from alterations. It is early pointed, or transitional, and consists of a nave with aisles, small transepts not extending beyond the aisles, and a semi-circular apse, also having an aisle, from which project three radiating apses. The radiation of apsidal chapels, in the Romanesque and transitional styles, we shall find to be more common in the central and southern provinces of France than in the north. In Auvergne it is very striking. The piers of this church are low, massive, and clustered, and the abacus is square. Most of the arches are pointed, but there are some round-headed windows in the apsidal aisle. The triforium consists of two pointed arches in each bay, which are again subdivided by a shaft. They do not form an open gallery, but have sufficient projection to allow of shafted jambs. The clerestory is plain. In the apse we find coupled columns, like those in Canterbury cathedral. The capitals are rich and striking, but none, I think, worked with any degree of minuteness. The choir has the original ribbed vaulting. That of the nave is of a later period, and of wood. There is no central tower, but a flamboyant western tower has been added, which stands clear of the west front. The outline of this tower is picturesque, as it has four gables like that which we have already noticed.

The tourist would do well to give up a few hours to this old

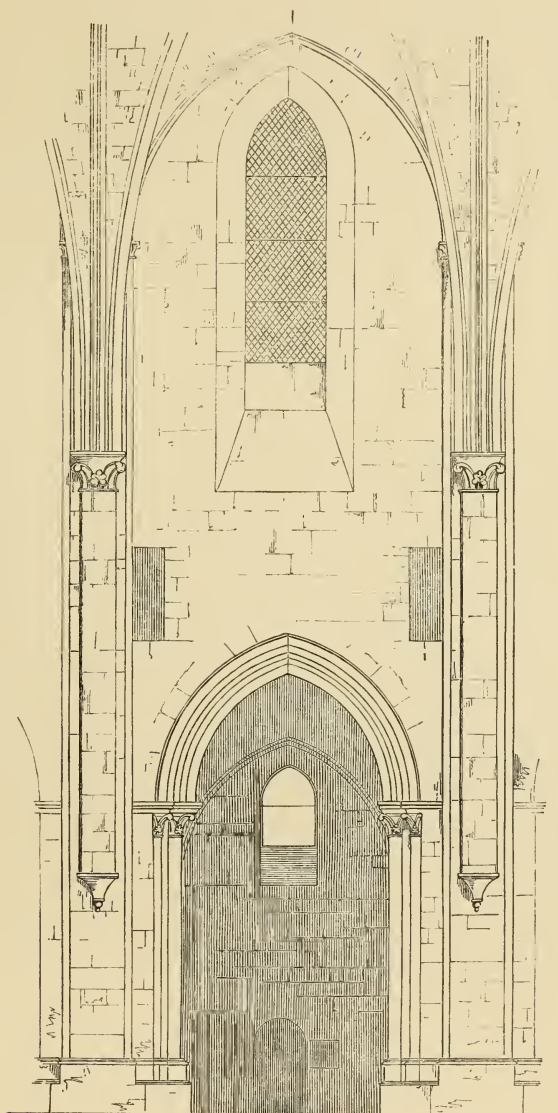
town, which is encompassed by very pleasing scenery. The keep of the castle remains; its ground plan is something like that of Clifford's Tower in York.

From the line of railroad between Etampes and Orleans we observe several village churches which appear to be worth notice. Some have the central tower, others a tower engaged in one of the aisles. The tower with a gabled roof is still common; it becomes rarer as we proceed southward.

Orleans Cathedral is certainly an impressive structure, both externally and internally, though not without the faults which might be expected from the late period to which it belongs. The horizontal line prevails too much in the west front, and the circular stage on the top of each of the western towers is not in perfect accordance with the Gothic character. Nevertheless the composition, as seen from a distance, is well proportioned and striking. The mouldings of the piers run through the architraves, and are not stopped by any capitals. The triforium is very well arranged, consisting of an arcade of four small trefoil arches, occupying a very limited space (in point of height) as compared with both the pier arches and the clerestory. The mouldings have not much force or boldness, but this is a common defect in flamboyant work.

The church of S. Aignan, consisting of the polygonal choir, and the transepts, of a large church, is a good example of flamboyant.

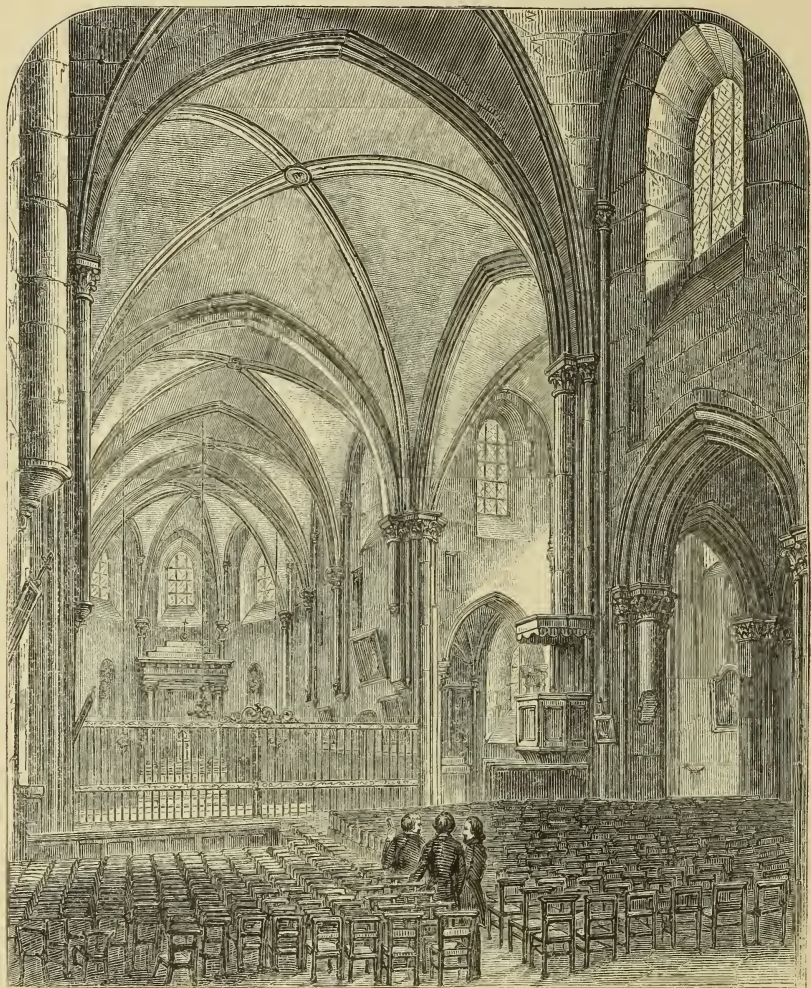
In this style also is Notre Dame de Clery, about nine miles from Orleans, a large and lofty church with polygonal choir and short transepts. It has no central tower, but a low belfry, not equalling in height the roof of the nave, is attached to the north aisle. The choir has flying buttresses, and internally the vaulting ribs of the apse, or rather the portions of the vault itself, which in this position become mere walls near the springs, are pierced, and enriched with tracery. The triforium space is blank, which gives an air of plainness to the interior not common in large buildings of the style. The east window has some fine painted glass of the sixteenth century.



MEUNGS.



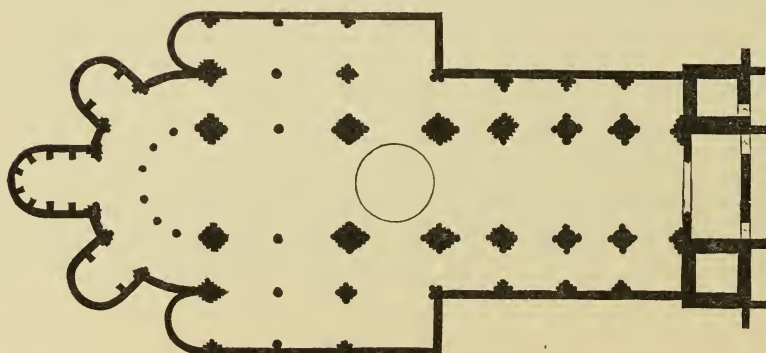
MEUNGS.



MEUNGS.



ST. NICHOLAS, BLOIS.



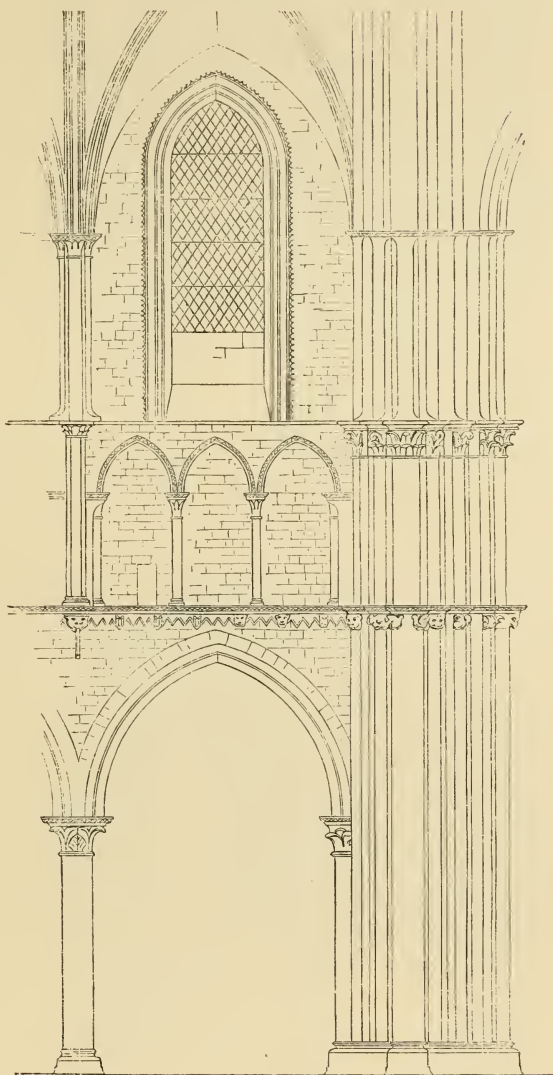
ST. NICHOLAS, BLOIS.

The next church we notice, Meungs, on the north bank of the Loire, at a short distance from Clery, is an excellent specimen of the late Romanesque or Transition. This is a cross church, but the tower is western instead of central. The ground plan is curious, as the transepts, as well as the choir, terminate in semi-circular apses, besides which the transepts have each an apse to the eastward, and another apsidal chapel projects from the north aisle of the nave, near the northern transept. The arches are all pointed, the piers are clustered, and the roof has the cross vaulting with ribs. There is no triforium. The square abacus is used throughout, and the capitals are enriched with foliage. There is no apsidal aisle. The tower has pinnacles and a spire, and some castellated remains adjoining the church add much to its picturesque appearance.

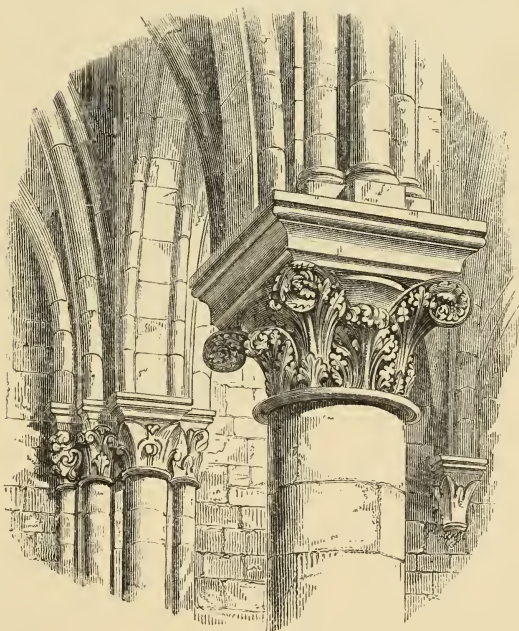
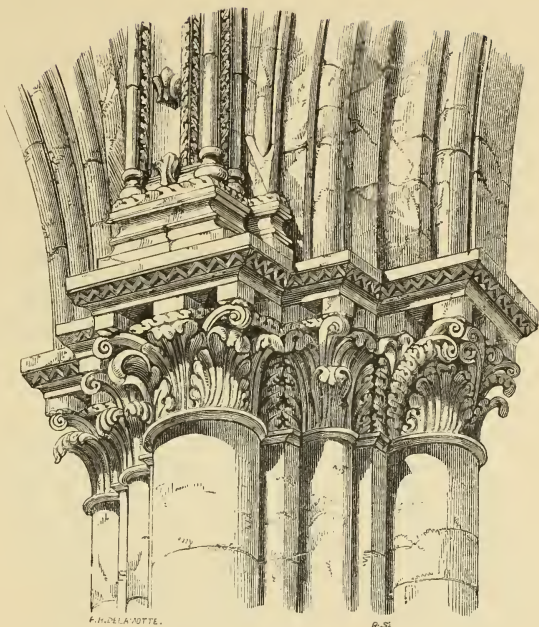
Still more have the southern influences prevailed in the church of S. Nicholas of Blois. Externally this church has a striking outline, though perhaps more picturesque than grand. It is difficult to obtain a satisfactory view of it, on account of the buildings by which it is enclosed. It may be seen however pretty well from the bridge, and perhaps from some of the higher parts of the town to the northward, and there is also a tolerable view from a small court or alley near the east end on the north side. It has two unequal western towers, one of which has lately been well restored; indeed rebuilt; and a low plain central tower with a wooden roof and small spire. From the shortness of the nave these form a very compact group. The nave has aisles; the choir, which terminates in an apse, has an aisle with three radiating chapels, of which the eastern one is of late date, and the transepts have each an eastern apse. The nave consists of four bays, independently of the compartment belonging to the western towers. The choir has two bays besides the apse, which is supported by seven narrow arches on single shafts. The transepts have two bays, both of which are absorbed in the aisles of the choir, which has two on each side; consequently the transeptal apses are separated from the transepts (properly so called) by a space of two bays. The arches, as in the specimens

above noticed, are mostly pointed, (the style being transitional) but a few windows are round-headed. The pier arches of the nave are of two orders, the inner one square and plain, the outer having a hollow and torus. The eastern arch however of the nave has only one plain order. The two piers on each side, nearest to the western towers, are cylindrical, with four very bold shafts, the front one of which runs up as a vaulting shaft, and is banded at the spring of the arch, and also above and below the triforium range. Above the spring of the pier arch it has two smaller shafts on each side. The triforium in the three western bays of the nave is an arcade of five pointed arches, each with one order having a torus on the edge, resting on single shafts with capitals and square abacus. The clerestory (now blocked up) has two large plain pointed arches, and a large circle. The bay nearest the central tower has only three arches in the triforium, and a window of a single light above. The western pier of this bay, as well as those of the tower, has a series of re-entering angles with shafts, such as we commonly see in our own Norman buildings. The roof has cross vaulting with ribs. Most of the capitals are exquisitely carved, and much resemble the Corinthian in their workmanship, though not perhaps in proportion. Though I have set down this church as transitional, I have now no doubt that the greatest part of the nave belongs to the pointed style of the thirteenth century, and is as much developed as usual in French buildings. The ornament we call the dog-tooth appears in this, and other buildings, perhaps of a date as early as the twelfth century, but I do not recollect ever to have seen it in France used as it is in England, namely, to enrich a deep hollow. It generally occurs on the lower surface of a simply chamfered label.

But the most important feature in this church is the central lantern (if we can call that a lantern which is not lighted by any windows) beneath the square tower at the intersection. It is circular, and consequently rests on Byzantine pendentives; that is, triangular surfaces belonging to a hemispherical dome, which if complete would rest upon a circular base equal in its diameter to the diagonal of the square contained between the piers of the

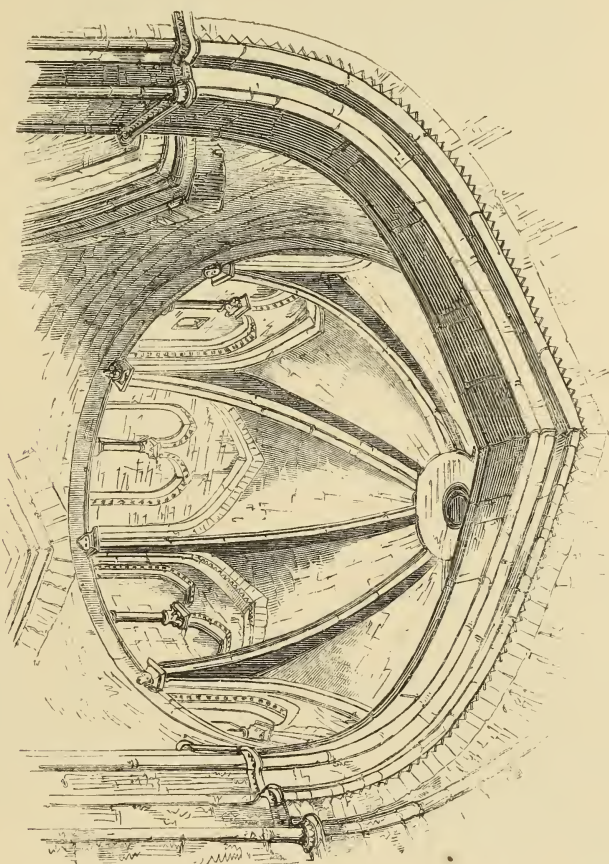


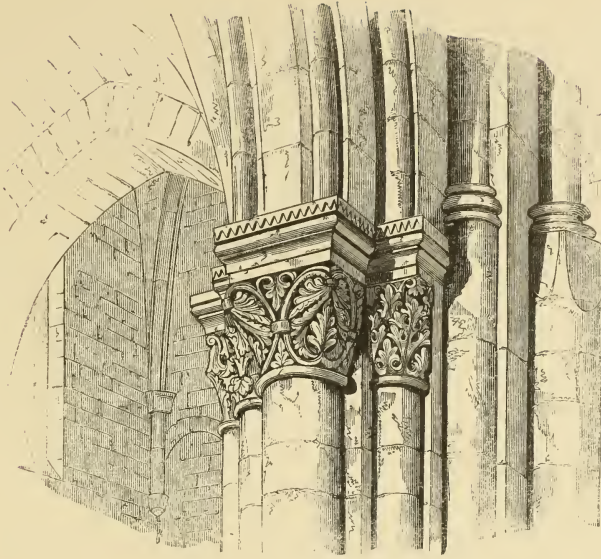
S. NICHOLAS, BLOIS.



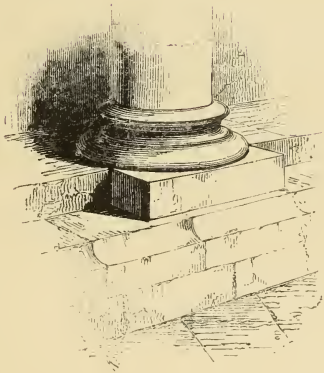
ST. NICHOLAS, BLOIS.

S. NICHOLAS, BLOIS. LANTERN.

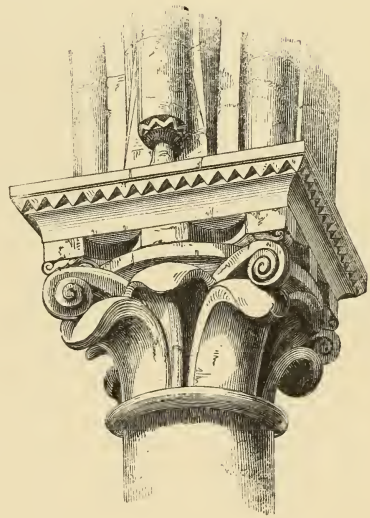




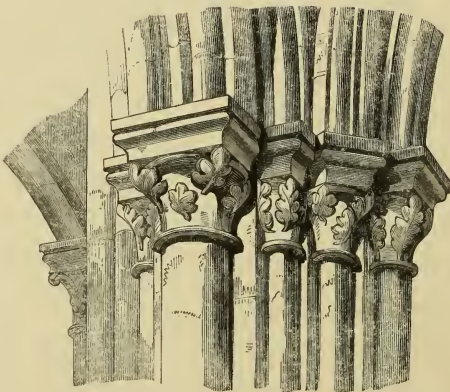
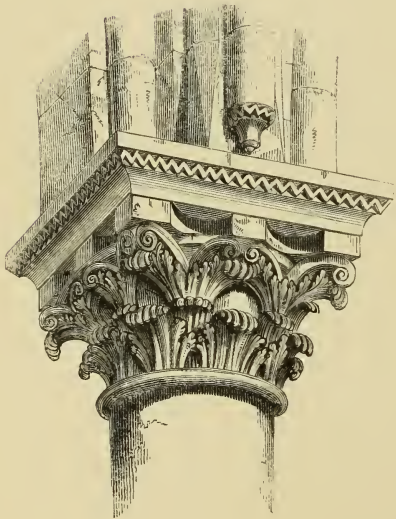
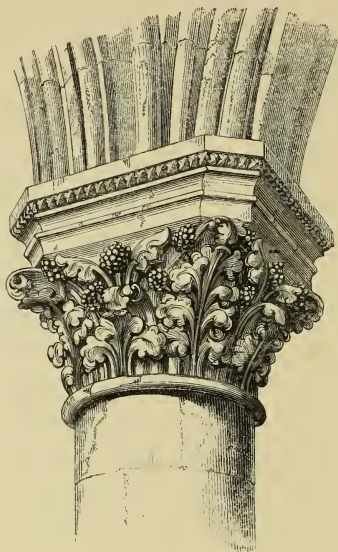
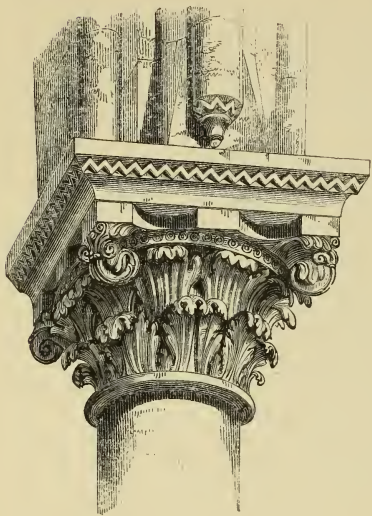
S. NICHOLAS, BLOIS.



S. NICHOLAS, BLOIS.

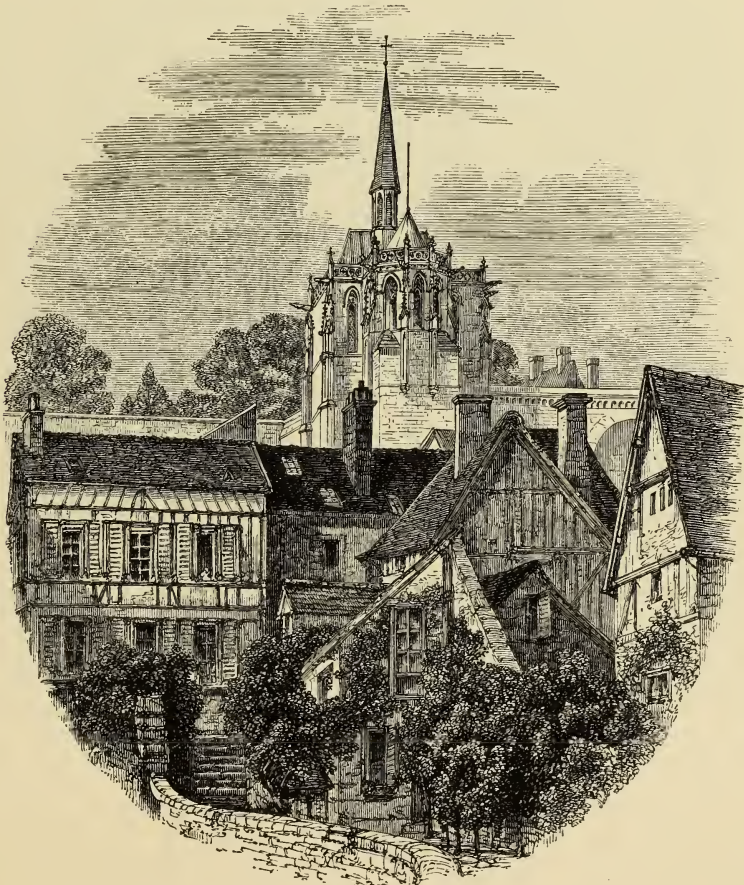


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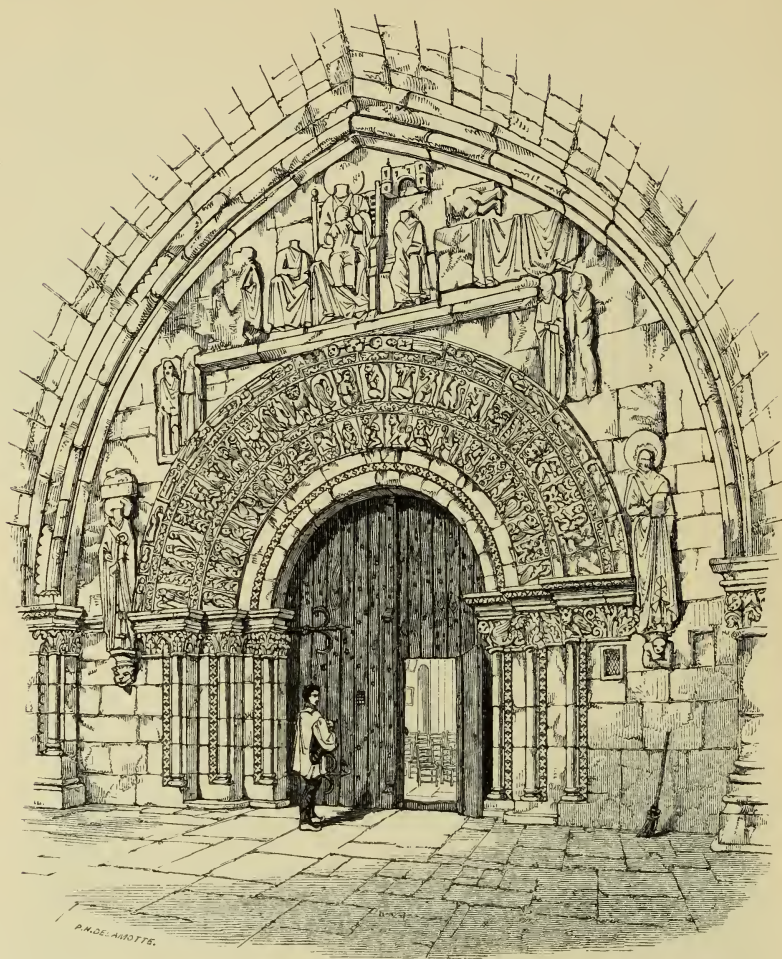


S. NICHOLAS, BLOIS.

tower. We shall have to speak more of this sort of pendentive when we come to the churches of Perigord and Angoumois. The lantern, or cupola, is vaulted in eight cells, the edges being ribbed. Each cell has a pointed arch subdivided by a shaft. I should have observed that the choir of this church has flying buttresses, which, if belonging to the original work, must be early examples, as the eastern part, setting aside additions and insertions, must belong to the twelfth century. The student proceeding southwards ought to give careful attention to this church, as well as those of Meungs and Etampes, as lying on or near the boundary between districts occupied by very different schools or styles.



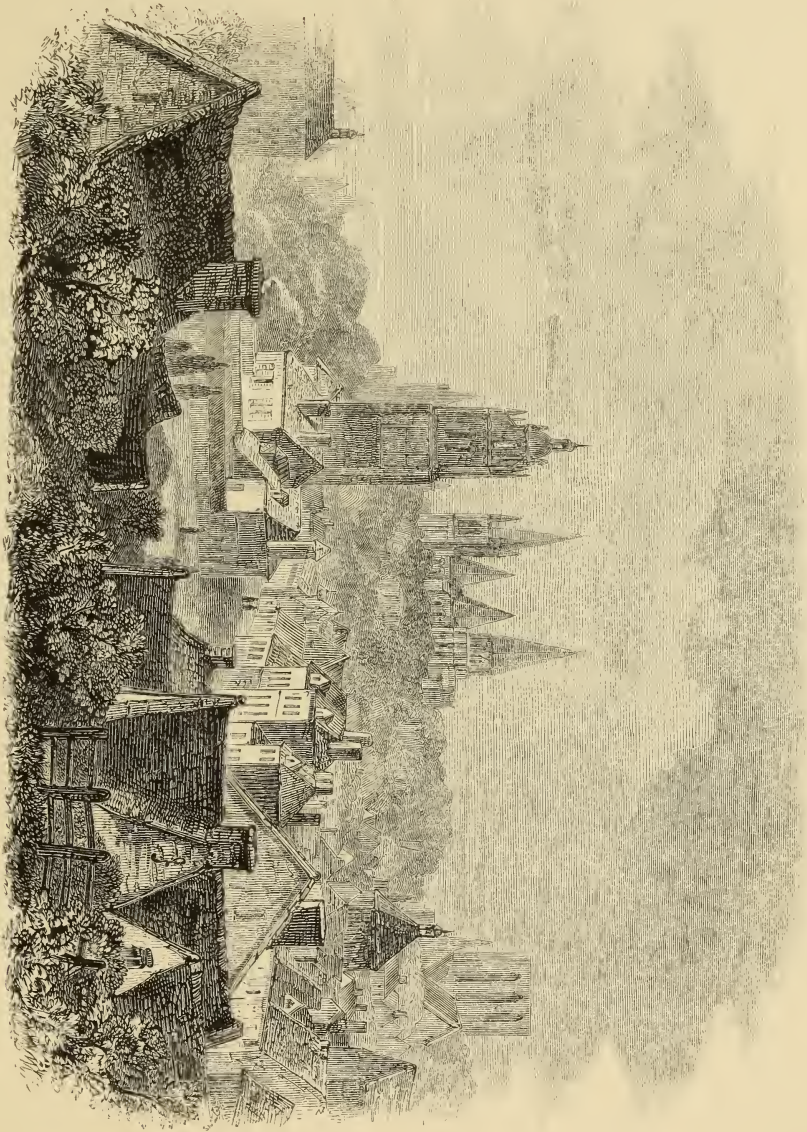
AMBOISE.



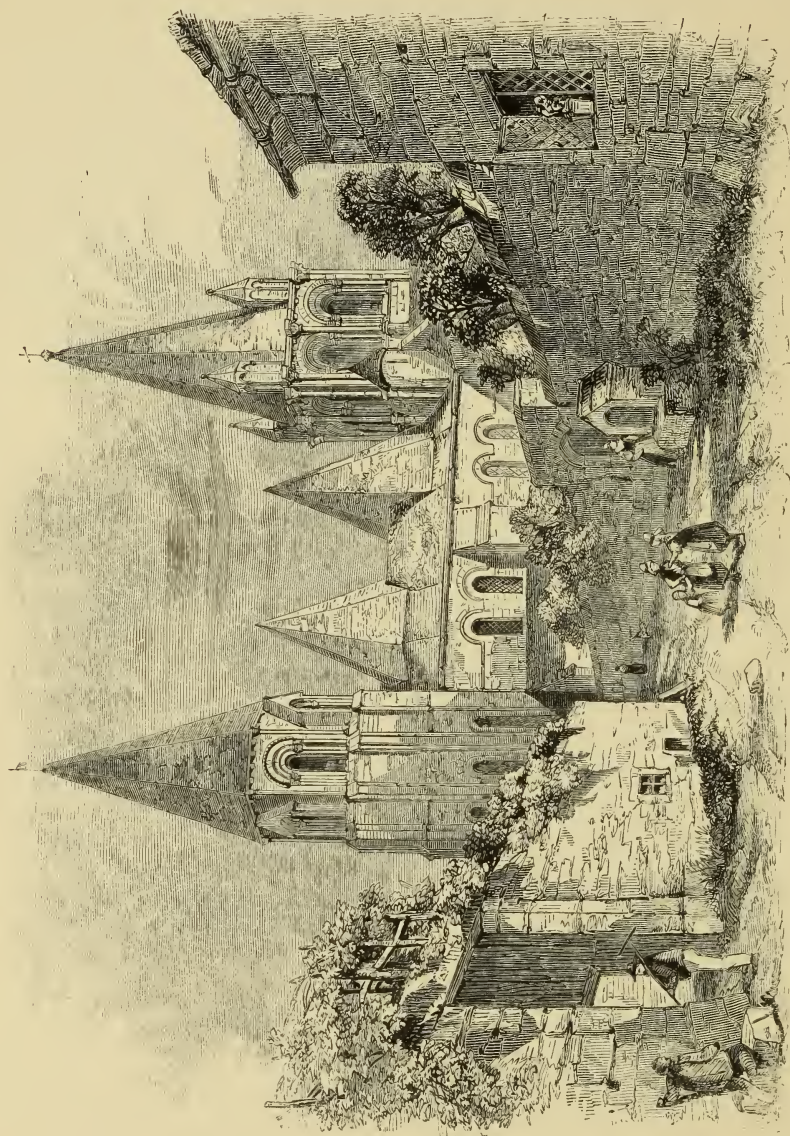
WEST DOORWAY, LOCHES.

CHAPTER IV.

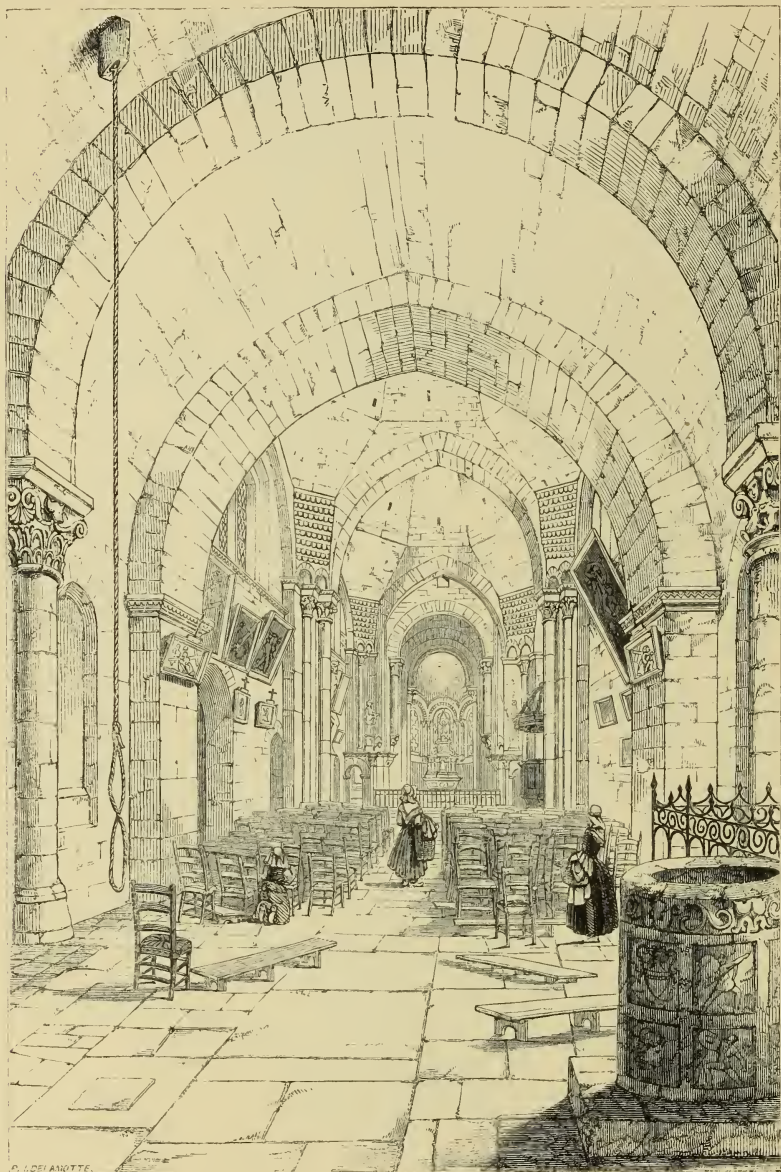
THE mere admirer of the picturesque, if he should chance in his travels to light upon such a town as Loches, in Touraine, will assuredly be unwilling to leave it in haste. It rises up the side of a steep rocky slope on the southern bank of the Indre, and assumes, to the spectator approaching it from Blois and Mont-richard, the form of a pyramid ; the faces of which are diversified by numerous towers, turrets, and gateways, and the summit



LOCHES.



Loches.



LOCHES.

crowned by the massive Norman keep of the castle, and the fantastic outline of the collegiate church of St. Ours. It is not often that he can have noticed, within so small a compass, so striking, I may say so startling a contrast between two buildings of so nearly the same date. The castellated structure differs in no respect materially from our own Norman keeps; that, for instance, of Rochester Castle. Its plan may perhaps be a little more oblong, and the flat pilaster buttresses, common in Norman work, have in this example massive shafts engaged, one in each, forming a semi-cylinder. The subordinate group belonging to the castle, though containing many features of interest, does not affect the simplicity of outline as seen at a distance. The church, on the contrary, is all broken into points and angles; it does not exhibit so much as the horizontal line of a nave roof; indeed our first impression is to regard the whole group as belonging to a west front, the body of the church being concealed behind the houses. This group consists of two steeples of nearly the same height, though different detail, flanked, the one of them by an apsidal projection, the other by a low rectangular porch, while the intermediate space is occupied by two large octagonal pyramids of stone, in contact, or nearly so, with each other, as well as with the belfry towers. These towers might, as I remarked, very well be the flanking towers of a front; they do not, I think, stand farther apart, relatively to their height and bulk, than those of Rouen cathedral, or Wells, which comprehend aisles as well as nave. The intermediate pyramids, however, puzzle us; we begin to consider how such a superstructure can be combined with the usual arrangement of a church; but just when we have given up the problem in despair, a nearer approach solves the riddle in a somewhat unexpected manner, by shewing that what we have taken for the front, is the side; that the flanking towers are in reality a central and a western tower; and the two pyramids of stone form the roof of the nave, not only externally, but, as we shall presently see, internally also. The transepts are short, and have a lean-to roof, like aisles. The apsidal projection, which I have mentioned, is the eastern apse of the church, and this is

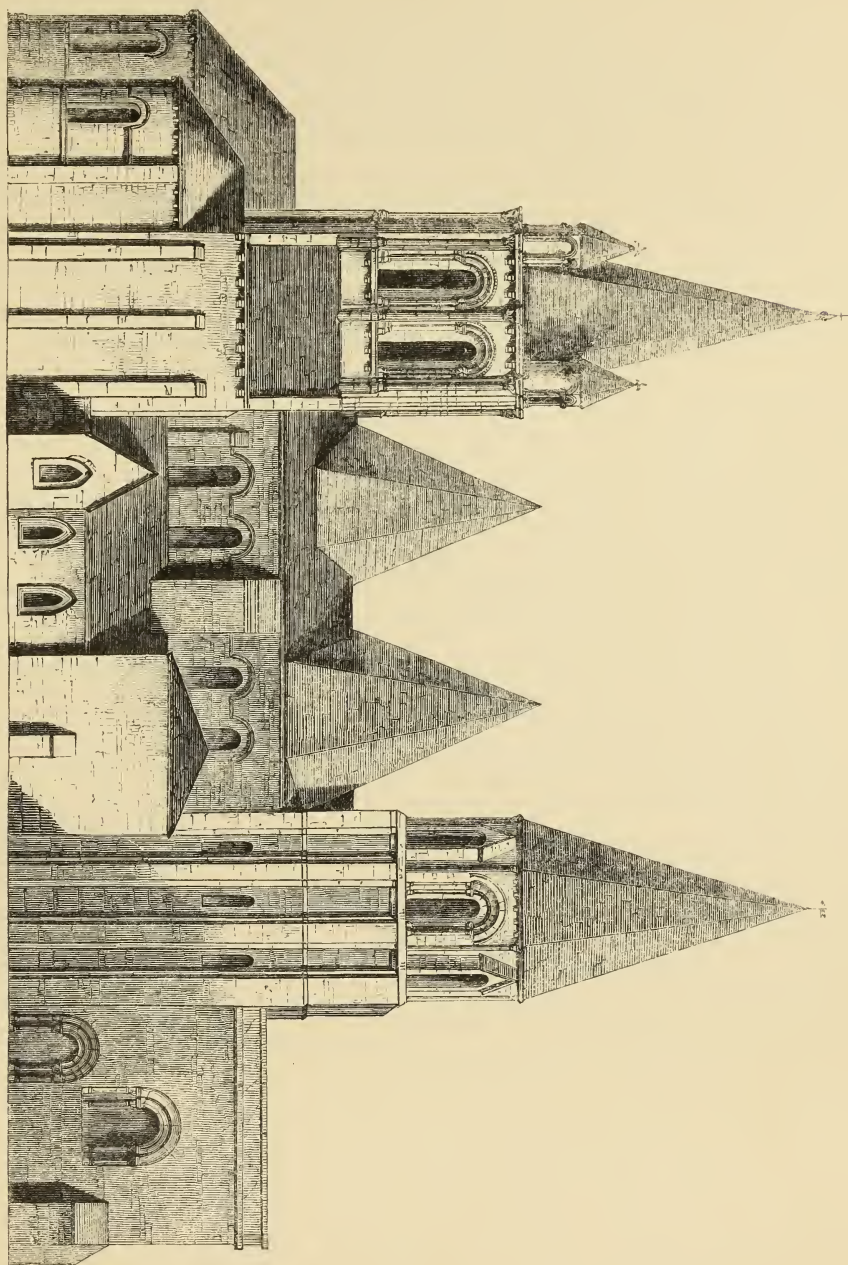
flanked by smaller ones, projecting eastward from the transepts. The nave has aisles, but would be equally complete without them,



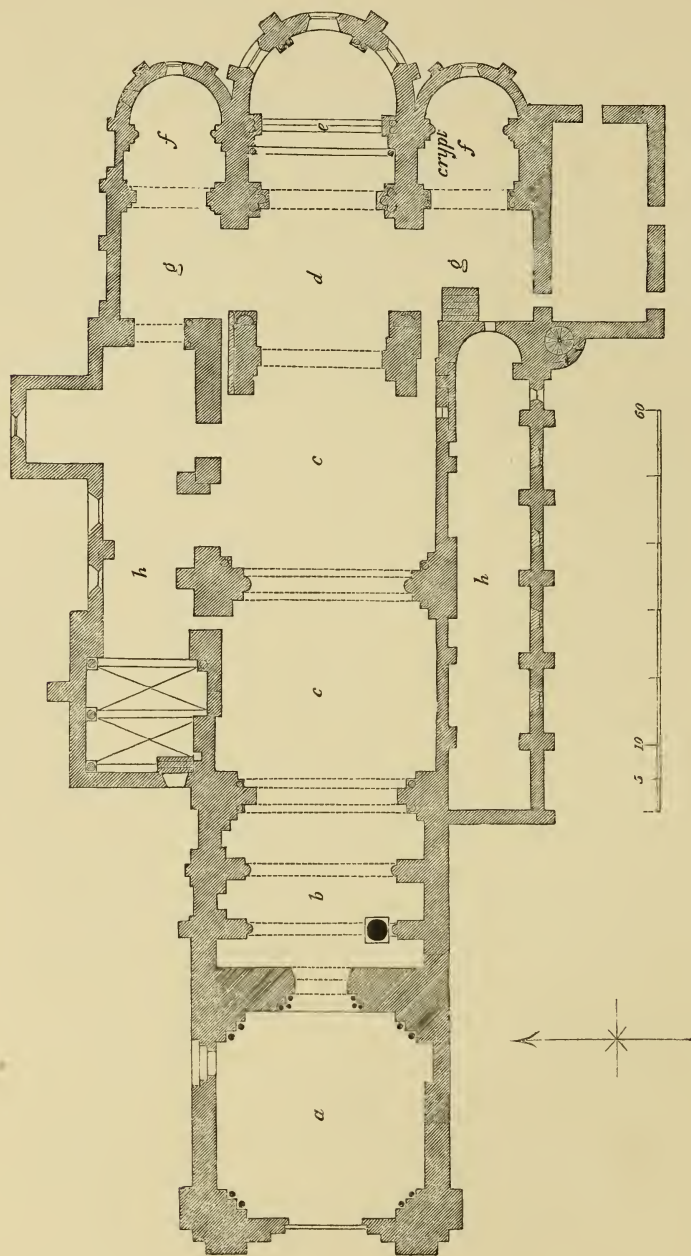
NORTH AISLE, LOCHES.

for we shall find, on examining the interior, that they are merely independent rooms or chapels, not communicating with the main body by a regular structural arcade, but opening into it by occasional doorways. The north and south sides of the western tower are free from these excrescences, and rise clear from the ground; but on the west side is a large porch, of the same style with the rest (namely, late Romanesque), of a square plan.*

* Dates from *Tablettes Chronologiques de l'Histoire du Château et de la Ville de Loches*.—962. Geoffroy Grise-Gonelle, compte d'Anjou, de Vendôme et seigneur de



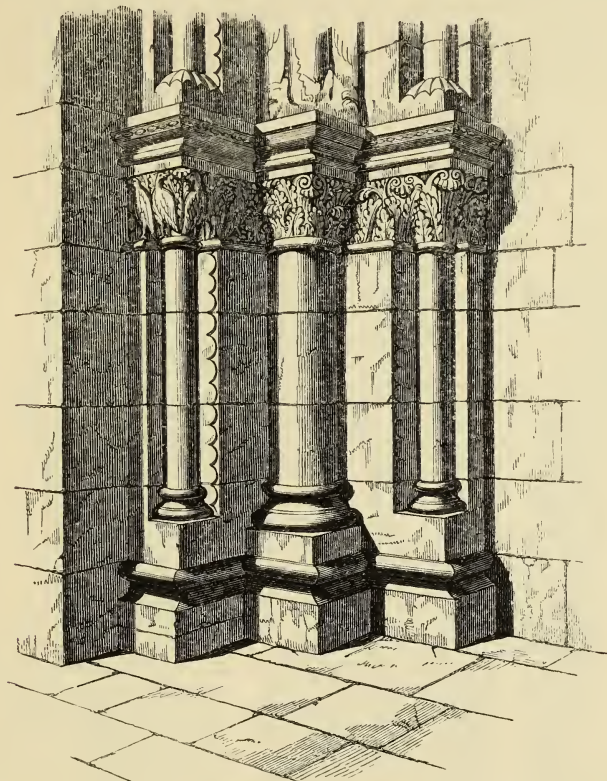
LOCHES. NORTH ELEVATION.



GROUND PLAN, LOCHES.

We will begin with this porch in describing the several parts of the church according to the ground plan.

a Western porch. Each face has an enriched Romanesque



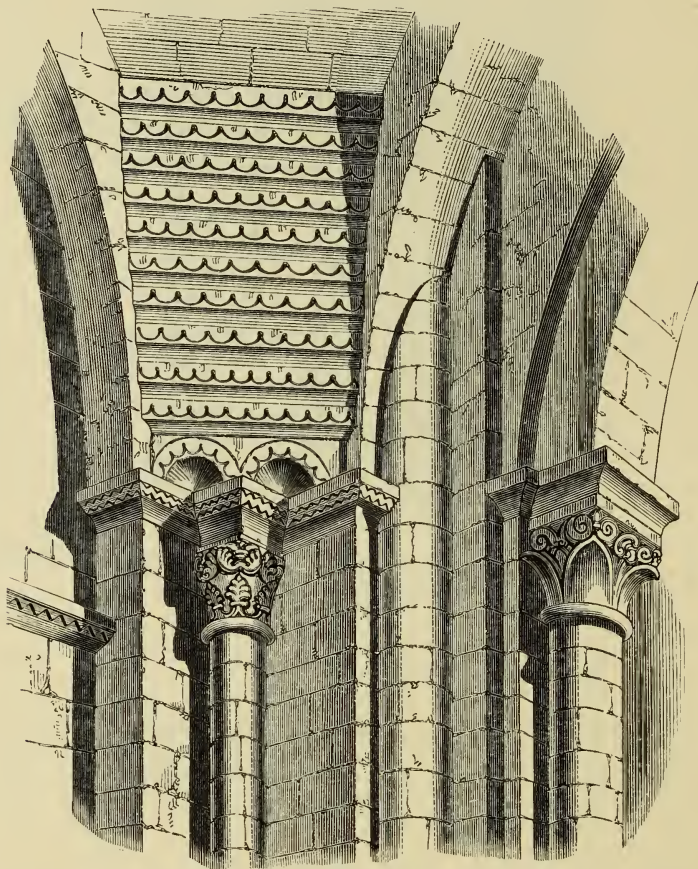
LOCHES, IN WEST PORCH.

door, with a round head. The parapet has a modern balustrade. The vaulting of the interior is in one square compartment, pointed,

Loches, fils de Foulques le Bor, lui succéda; il fit construire à son retour de Rome l'église collégiale de Loches, sous l'invocation de Notre Dame. Le roi Lothaire donna, le 18 Septembre 962 à Laon, les lettres patentes pour la construction de cette église. Hardouin, cinquante-cinquième évêque de Tours, consacre la nouvelle collégiale en 965.—Maan. Hist. Eccl. Tur. 74. N° 2 Dom Martenne. 1180. Thomas Pactius ou Paccius, auteur d'une Chronique manuscrite des Comtes d'Anjou, que j'ai vue à la Bibliothèque du roi, était prieur de l'église collégiale de Loches depuis plus de quarante ans, lorsqu'il fit construire presque entièrement et à ses frais l'église actuelle du château, en 1180, on voit son buste sculpté dans le mur au-dessus de la porte de l'église, du côté du midi.

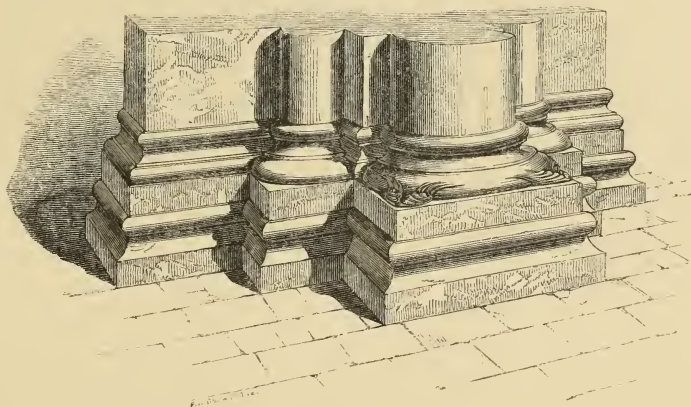
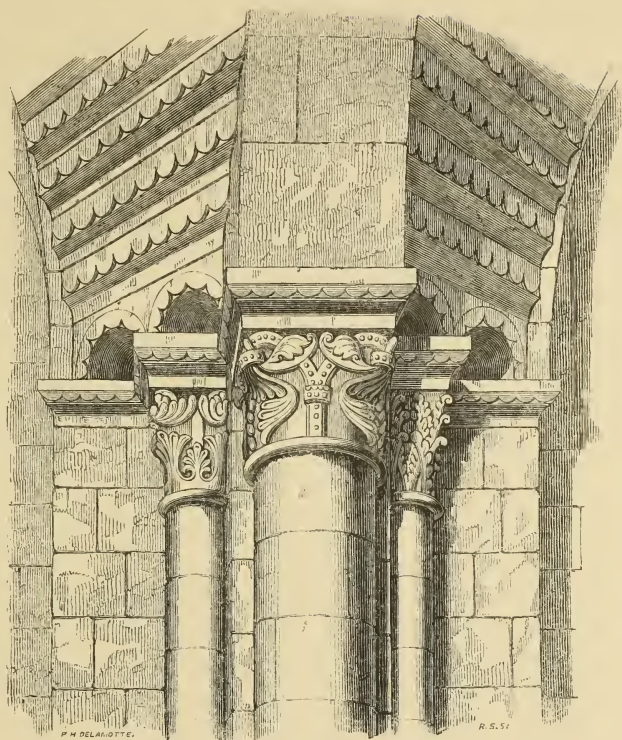
and much domed, with very bold ribs. A fine Romanesque door, with a semicircular head, leads into the church.

b Western tower. Externally square to about the level of the roof-ridge (supposing the nave to have been finished in the ordinary manner), above which it becomes octagonal, having a round headed belfry window in each face. The cardinal ones consist of

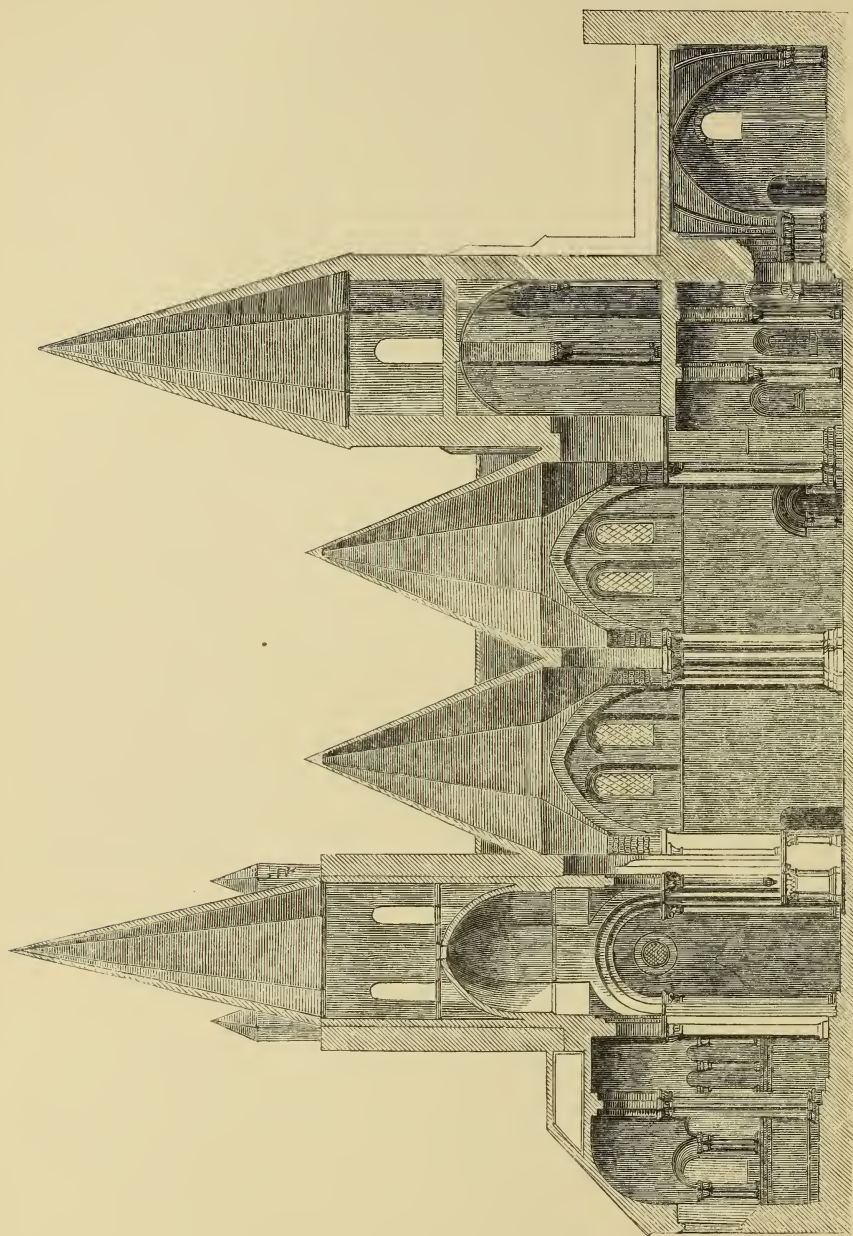


CAPITAL AND CORBELS OF THE WESTERN ARCH OF THE CENTRAL TOWER.

three plain orders, without shafts ; the diagonal ones of two orders, set in a gabled projection, like that of a spire-light. The whole is crowned by a spire resting upon the cornice. The interior compartment beneath the tower has a cylindrical barrel vault (the axis longitudinal), with ribs of a square section, externally there



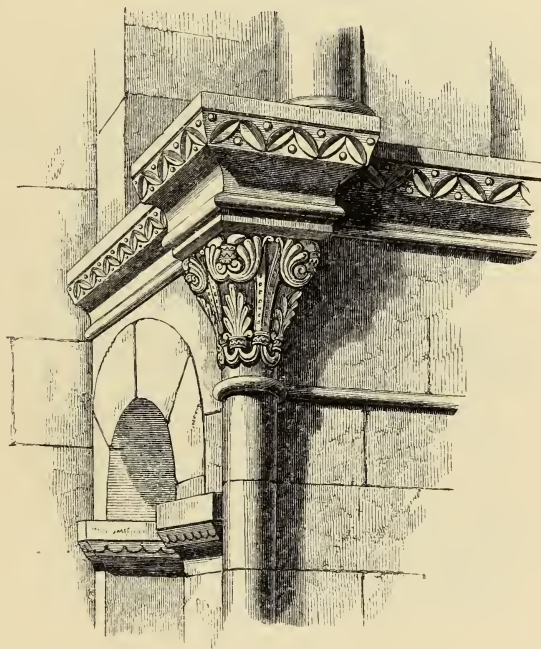
LOCHES.



LOCHES. Longitudinal Section.

are flat pilaster buttresses to the square part. The arch into the nave corresponds with this vault in shape.

c c The nave, divided into two square compartments by a pointed arch of one square order; each of these compartments is covered by an octagonal pyramid, the same shell of stone forming both the exterior and interior roof. The diagonal faces are brought down into the angles of the square, by flat slopes, resting on enriched brackets, supported by shafts, with capital and abacus. The pointed arch line between the nave and central tower is preserved; but the actual arch opening into the tower is a fine semicircular one, resting on shafted piers, which project sufficiently to allow an arch to be pierced through, on each side of the main arch, to form hagnioscopes.



HAGIOSCOPE, NORTH SIDE OF CENTRAL TOWER.

d Central tower. It rests on four round-headed arches, of three square orders (as seen from inwards), the inner one of which is supported by a bold shaft and capital. The tower compartment is roofed with an octagonal cupola, on Romanesque squinches,

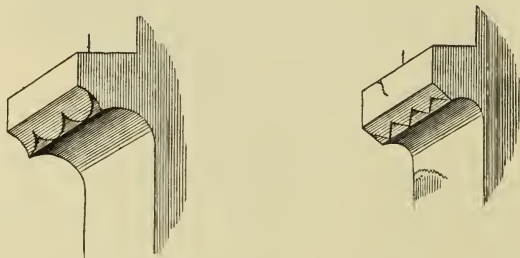
that is, the round arch and concave surface over each angle. Externally this tower is square, and has in each face three bold shafts, with capital and abacus supporting the cornice; two of these are near the edges, the other in the middle of each face, dividing it in two portions. Each compartment has a round-headed window of three square orders; the two outer ones shafted, with a slight label. At the angles are somewhat massive octagonal pinnacles, with round arches in their faces, and the whole is crowned with an octagonal spire without windows. This tower has been much restored, but, it appears, correctly, as far as the main architectural lines are concerned.

e Apsidal chancel. The part next the tower has a cylindrical vault, the apse itself semi-domical. The windows are round-headed.

ff Small apses flanking the principal one.

g g Transepts, with cylindrical vaults.

This eastern part is probably the oldest portion of the building, and anterior to the date generally given as that of the erection of the church.



h h Nave aisles. I think these are Romanesque, as well as a chapel on the south side of the choir; one to the north of the nave is Flamboyant. But, as we have observed, the aisles, whatever their date, can hardly be considered as comprehended in the design of the nave, into which they open irregularly.

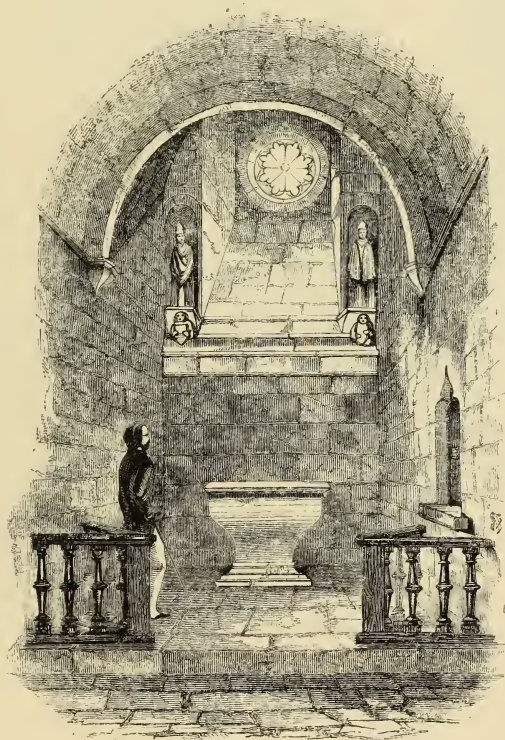
There is much excellent work upon the capitals; but instead of describing this, or the very curious sculptured font, or the crypt, I must refer the reader to Mr. De la Motte's sketches.* My very

* See note at the end of the chapter.

limited time was fully occupied in taking such drawings of the exterior, and rough notes, as might enable me to preserve the general outline and the most striking features.

When we meet with a unique building, such as that before us assuredly is, we are tempted to speculate how it came to be built at all, and why it has not been taken as a pattern for other buildings in the neighbourhood.

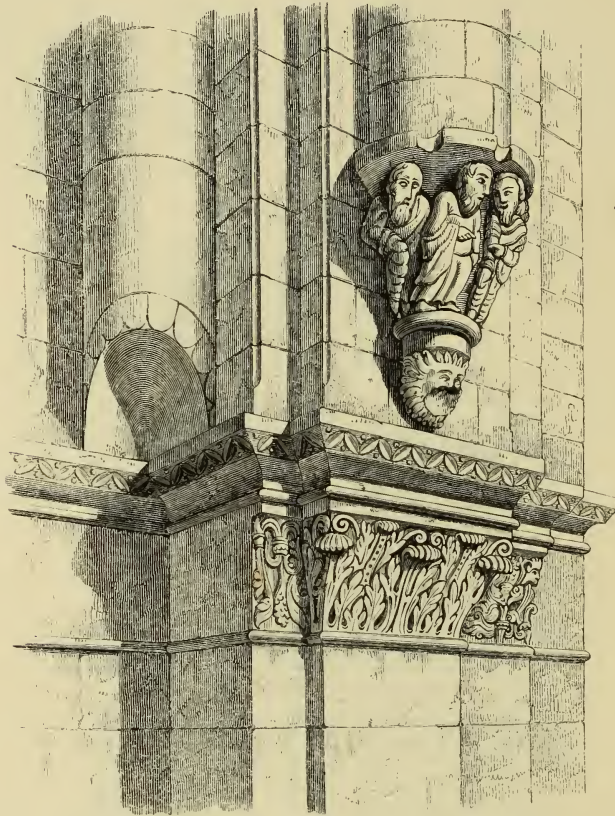
Now if we draw a line from north to south through Loches, extending it northwards as far as the Loire, and southwards pretty nearly to the Pyrenees, we shall find that westward of this line



CRYPT, LOCHES, UNDER SOUTH APSE.

are a considerable number of important churches which have the same peculiarity of plan, viz. a wide nave, independent of aisles; I mean, either without aisles altogether, or with such as might

have been omitted without in the least affecting the character of the church. I should say that I am now speaking of buildings of the Romanesque or transitional period; that is, earlier than the beginning of the thirteenth century. We shall see presently that this is the case with some of the most interesting village churches



LOCHES.

near Tours, and with larger structures on and near the Loire to the eastward of that city. It is the plan of Angoulême Cathedral and the group of domical churches derived from Périgueux, and of Bordeaux Cathedral. There may be a few eastward of the line I have drawn, but at no great distance from it, and I think most of

the large churches beyond will be found to exhibit the usual plan of a regular nave with aisles.

The roofing of a large undivided nave would naturally exercise the ingenuity of architects. We know that the cross vault, covering very large spaces, was constructed by the Romans; and it also appears in large Romanesque buildings in Germany, where it is worked in square compartments. But in the south of France it is not, I think, used generally, except in the aisles of churches, before the beginning of the twelfth century. I have seen too little of French architecture to be able to say that the cross vaulting seldom or never occurs in early Romanesque naves (south of the Loire), but most of the roofs I have seen are barrel roofs; that is, where, the nave being furnished with aisles, the span is not very great. We shall see that a barrel roof, supported by the abutment of a quadrantal roof over the triforium, with a cross vaulting to the aisle itself, is a common arrangement. But when the nave exceeded a certain width, it is possible that the plain barrel roof might be felt to be inconvenient, insecure, or ungraceful. In most of the village churches which I have adverted to, near Tours, the roof is a mere timber ceiling. But this expedient was not likely to satisfy the architect of a large, and, as he might hope, a permanent structure. Conical stone roofs to towers larger in area than mere turrets, had probably shown themselves for some time previous to the date of the building under consideration; they are, I believe, common in Poitou. Notre Dame, of Poitiers, offers an example. A square pyramidal roof, also of stone, is probably an early feature; of this some churches in Normandy, of the Romanesque period, afford good specimens. It is likely that the octagonal spire, set on the square base, made its appearance later than these; but still, if we can judge from architectural features, it appeared at least as early as the middle of the twelfth century. One at Cormery, a few miles from Loches (of which we shall have to speak shortly), must be of that date, if not earlier. Both the Romanesque towers of Loches itself have stone octagonal spires, one on a square, the other on an octagonal base. The

steeple of Beaulieu church, hardly a mile from Loches,* also Romanesque, has a spire; indeed I believe some of the earliest types of the common church spire, so constant a feature in the later styles, are to be found in this province. The architect, then, of the nave of Loches divided it into two square compartments, and applied to each of them the spire then coming into use, with no alteration beyond a mere expansion in form. Indeed spires crowning towers are not uncommonly found in precisely the same proportion. The octagonal spire would be an early improvement on the square pyramid, on the mere score of lightness, since the diagonal face is less than the parts of the cardinal faces for which it is substituted. Also a greater part of the thrust might be transferred to the angles, which are more easily and conveniently strengthened than the sides. The squinch here used bears some analogy to the Byzantine pendentive, and, like it, accommodates itself in a certain degree to the arch necessarily introduced in two at least of the cardinal sides. The construction therefore seems to be good mechanically, and also convenient, as regards its accessories; and it is economical, as not requiring a second shell of roof internally or externally, though whether an internal cupola with a curved surface may have been originally intended, admits, I think, of a doubt. I do not know what effect this roof has as regards sound.

If we consider, with M. Verneilh, that there is a connection between the roofs of Perigord, which consist of a series of domes, and the domical cross vaultings of Anjou, this church (which he adverts to in his work) is interesting as a kind of link between the two. It certainly occupies an intermediate position in point of date, for it is later than the earliest specimens of the Perigueux dome, and earlier than the Angevine vaultings. To what extent it was influenced by the one, or exercised influence on the other, it is impossible to say, but it cannot be passed over by any one

* See note at the end of the Chapter.

who wishes to enter fully into the examination of the two different styles.

It may be asked, why a form certainly not deficient in simplicity of construction, or in durability, should not have been repeated for the purpose of roofing large areas, as it has been for towers without number. I have remarked upon a former occasion, that of the two kinds of support required in a Gothic building, namely, the vertical support, and the lateral abutment, the former belongs principally to the interior, the latter to the exterior of a building. An internal buttress,* exhibited as such, is manifestly out of place; and although a series of arches is necessarily a system of abutments, yet the eye ought rather to be drawn to the vertical than the lateral means of support. The springs of the arches should generally be vertical; sloping straight lines, such as those of angular canopies, should be avoided, at least on a large scale. I do not recollect ever seeing them over pier arches; if they do occur in this position, I am sure it must be very rarely. I hardly like them over the triforiated arches at Amiens and Evreux. The segmental arch of the triforium at Salisbury has always struck me as a defect; nor do I like the Tudor pier arches at S. George's, Windsor. In both cases the idea of abutment is too strongly forced upon the mind. On this principle the sloping sides of a pyramid, and the decided angles formed at its junction with the walls, appear unsuitable for an interior, though quite in character with the exterior of a building, which demands no concealment of buttress. That this distinction between the proper treatment of the exterior and of the interior was felt by ancient architects is, I think, plain, from the rarity of instances in which the rule is disregarded. The spire of a steeple does not constitute an internal feature; it is always hidden by a roof. The arch, vault, and dome are generally, and properly, made to rest, in all appear-

* The internal buttresses of large cathedrals are, to the eye, no more than divisions between the several chapels of the aisles.

ance, as much as possible, on vertical supports, the lines being brought, by a gentle sweep, to a coincidence in direction with shafts and imposts perpendicular to the horizon. Therefore the roof of Loches, where this is not done, forms an exceptional case; distinct, in an important principle, from the domes which precede it in date, and the vaults which follow it.

NOTES referred to at pages 32, 36.

LOCHES — The Crypt is situated under the south apse; it is small, but has the appearance of being original.

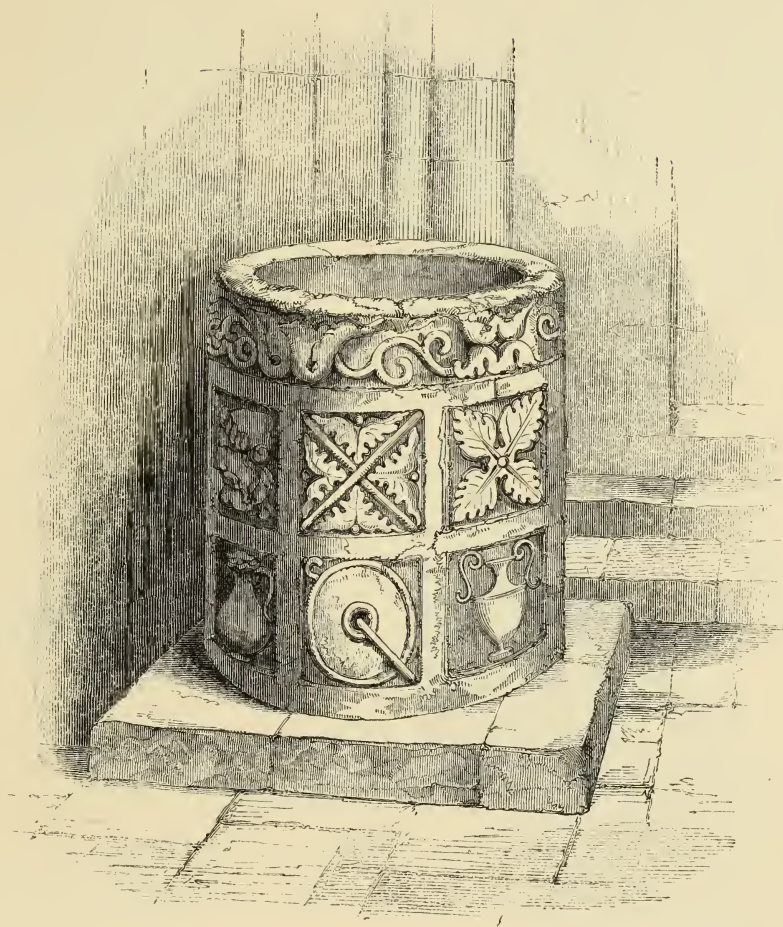
The Sculpture throughout the building is excellent, and the construction of the masonry is of a very interesting character, particularly the corbelling of the nave roof.

The Font is of a cylindrical form, its ornaments are of an unusual character.

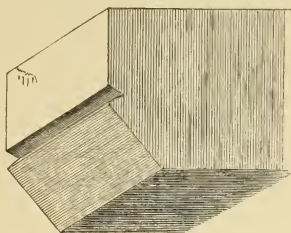
BEAULIEU.—This Church is situated about one mile east of Loches. It is a beautiful specimen of the architecture of the period. The proportions of the tower and spire are extremely good.



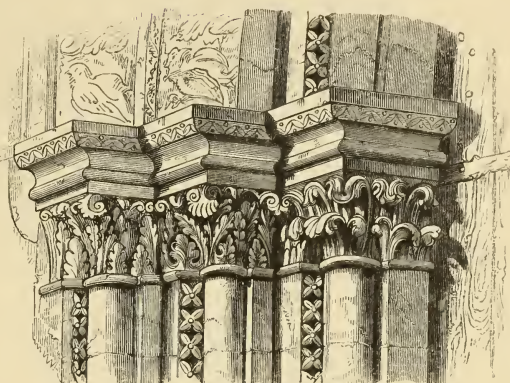
AGNES SOREL.



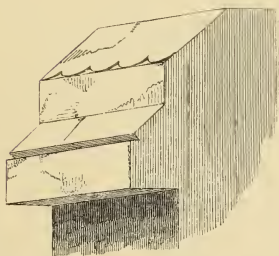
FONT, LOCHES.



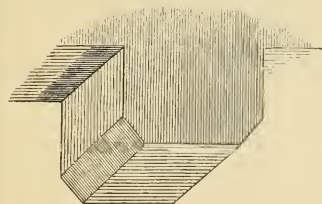
LOCHES.



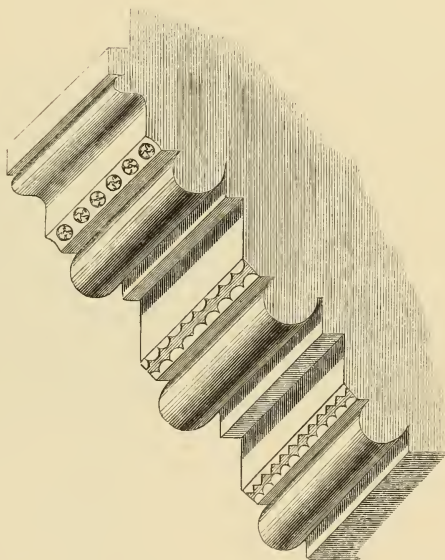
LOCHES, W. PORCH.



LOCHES.



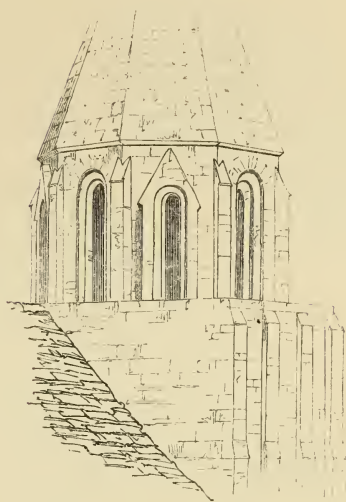
LOCHES.



LOCHES.



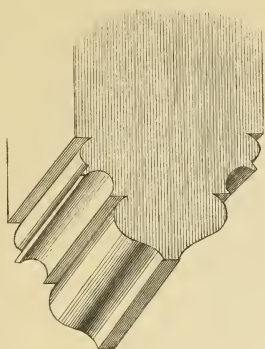
LOCHES, CENTRAL STEEPLE.



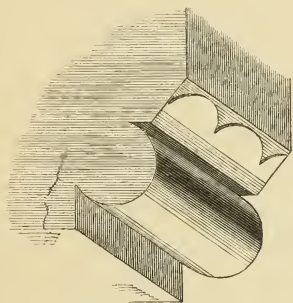
LOCHES, WESTERN STEEPLE.



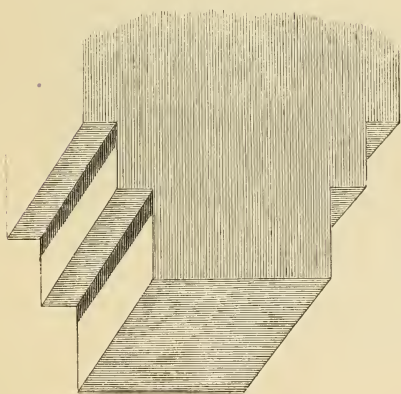
LOCHES.



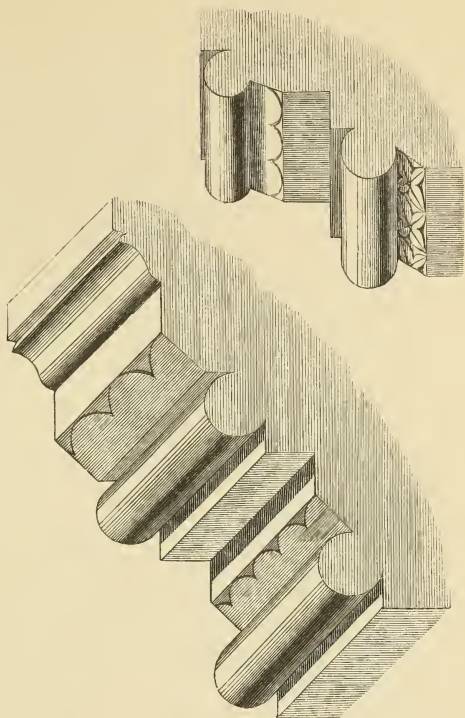
LOCHES, N. AISLE.



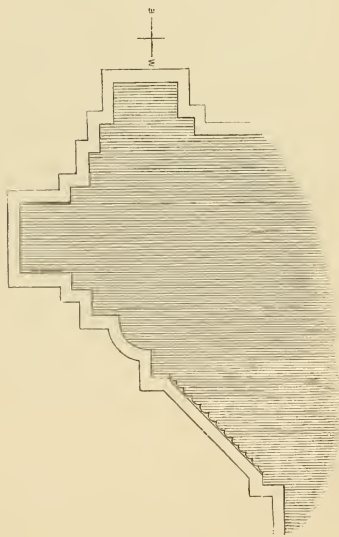
LOCHES.



LOCHES, UNDER WESTERN TOWER.



LOCHES.



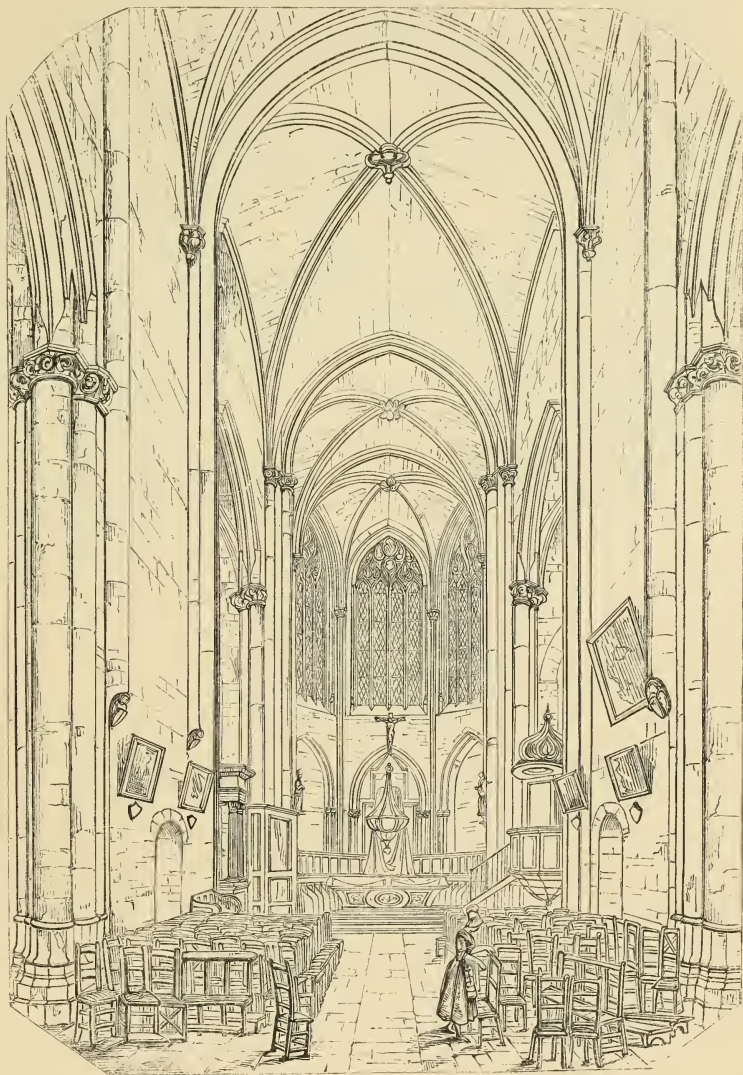
LOCHES, PIER OF CENTRAL TOWER.



LOCHES.



BEAULIEU.



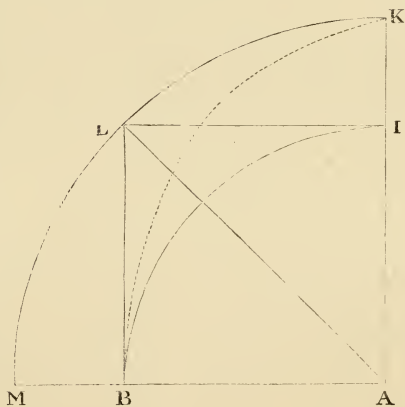
BEAULIEU.



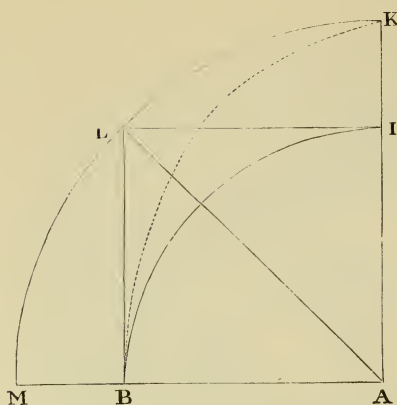
CAP IN LA TRINITÉ, ANGERS.

CHAPTER V.

TAKE a straight horizontal line AB , and with centre A , radius AB , describe the circular quadrant BI . Draw the straight line AI at right angles to AB , meeting the circle in I . At B and I draw the tangents BL and IL , meeting at L . These will be respectively perpendicular to AB and AI , and $ABLI$ will be a square. Join AL , and with centre A , radius AL , describe the quadrant MLK , meeting AB produced in M , and AI produced in K .



Now this figure is a projection, on a plane surface, o a section



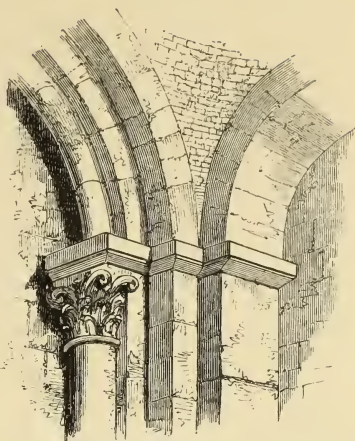
of a sphere, of which AK is the radius; BI represents the quadrant of a small circle, formed by cutting the sphere with a plane parallel to the plane of the paper, and distant from the plane of its parallel great circle MK by a line equal to BA .

L will also represent a point corresponding with I , in a small circle formed by a plane cutting the sphere at right angles to the paper, and passing through B and L . Also a quadrant of a great circle passing through K and B will be represented (on the plane of the paper) by a quadrant of an ellipse BK , of which the semiaxes are respectively AB and AK ; which, as $AK^2 = AL^2 = AB^2 + BL^2$ or $2AB^2$, are in the ratio of $1 : \sqrt{2}$. This drawing will therefore represent in elevation part of a hemispherical dome, cut by four equal semicircular arches, which touch at their springs; the half of one of these is given in plano by the quadrant BI ; and the half of the adjacent arch is projected into the straight line BL . These may be considered as the transverse and longitudinal semi-arches of a square vaulting compartment, and the quadrant represented in projection by the elliptical quadrant BK , a diagonal rib, taken from the spring to the apex of the vault, and circular, like the transverse and longitudinal arches, instead of being elliptical, which must be the case when the ridges of the intersecting vaults are horizontal. So that if to a square vaulting compartment we make both the longitudinal and transverse arches semicircular, and the diagonal also semicircular, we may construct a vault which shall be a continuous spherical surface, without edge, nook, or change of curvature; and if the diagonal rib be introduced, it will lie along such surface, and not occupy any edge or nook.

This vaulting, without the diagonal ribs, occurs in the aisles of the very curious abbey church of Bernay in Normandy, a work belonging to the early part of the eleventh century, and it is

strictly domical in its construction, the stones being laid regularly in horizontal courses.

It also appears with diagonal ribs, as well as ridge ribs, that is, coinciding with portions of great circles drawn through the highest point of each arch, at the intersection of the transept in S. Pierre, Saumur. I take for my authority a work of great value to the antiquary, to which I shall have occasion to make frequent reference ("L'Architecture Byzantine en

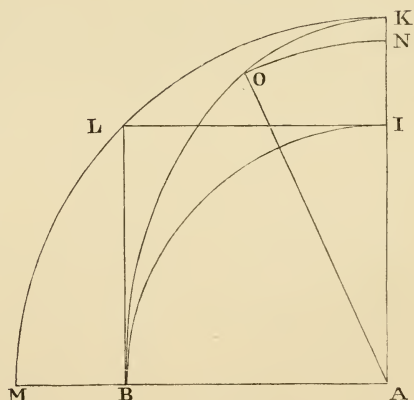


VAULT, BERNAY.

France, par M. Felix de Verneilh, Paris, Libraire Archéologique de Victor Didron, 13, Rue Hautefeuille, 1852"). The example at Saumur is figured as "Coupole a nervures." That of Fontevrault (similar to the Bernay vault) "Coupole sans pendentifs distincts."

But this construction does not satisfy one condition that we might look for in cross vaults; viz. that each vaulting cell be formed, so to speak, by the progress of *the same* arch from the end or side, to the centre of the vaulting compartment; so that wherever we may take a vertical section, parallel to the arch, it should exhibit exactly the upper portion of that arch; that is, if a semicircle, part of a circle of the same diameter, if pointed (of circular arcs) an intersection of equal circles, giving the same angle.

If in the diagram already used, we take a point *O* in *BK*, the representative of the diagonal rib, and with centre *A* and radius *Ao* describe the circular arc *ON*, cutting *AK* in *N*, *ON* will be half the arch formed by a vertical section of the cell belonging to the arch *BI*, at the point *O* (if we treat the dome as a vault of four cells) and it will



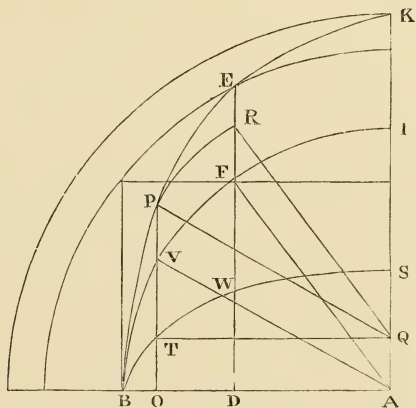
E. But as the arcs HM and FB are concentric, and cut off by the same radii, the arc FB is similar to HM , and the angle at H , between the arc and vertical line, is the same as that at F between the arc BF and the vertical line FD . The arch therefore formed by the diagonal ribs at the apex of the vault is a pointed arch similar to that of the cells.

To find the shape of the ridge, so that the point of the arch formed by a vertical section may not vary in its angle and the curve of the arcs by which it is formed, we proceed much as before. Let QR be drawn equal and parallel to AF , and describe the circular arc RP , cutting the elliptic curve that represents the diagonal rib in P , and it is plain that the angle at R , between the arc and vertical, is exactly the same as that at F , and both arcs (belonging to equal circles) of the same curvature; therefore PR is the section of the cell which meets the conditions, and the locus of Q in the plane perpendicular to the paper must be found. If OP be drawn perpendicular to AB , cutting the circle BI in V , and QT to OP , T will be the point in the plane of the paper corresponding to Q . Join AV .

Now in the figure PQ is equal to AV , QT to AO , and the triangles PQT and VAY equal and similar; hence, as before, $PV=OT$.

But $PV : OV :: IK : IA$ (by property of the ellipse), therefore $OT : OV :: IK : IA$. Consequently T lies in an ellipse whose semi-axes are respectively equal to IK and IA or AB ; and if we draw the elliptic quadrant BS , having taken $AS = IK$, the portion BW , cut off by the vertical line FD , will give the form of the ridge required.

If the point R be taken at E the two parallelograms will coincide, and A Q will become equal to E F, consequently D W will be equal to E F, and the curve will pass, as it should do, through the apex of the pointed vault.



Consequently τ is in an ellipse whose semi-axes are AB and a line $\equiv IK$; or the ridge itself will be represented by the quadrant of an ellipse whose semi-axes are LI and IK . In the same manner the other ridge will have for its semi-axes NH and HK .

Where the arches are unequal, but similar, pointed ones, the result is of the same nature, and the working out the proposition involves no difficulty, though the diagram may be somewhat more complicated. I will therefore leave it to the ingenuity of the reader.

You may ask why I have taken the trouble of going into this matter minutely, knowing as I must that the conditions I have stated are rarely, if ever, observed accurately, or the line, for the finding of which I have given a rule, carefully drawn. I will try if I can explain myself. I consider the refinement of a style to depend in great measure either upon its observance, or recognition, of particular rules. Some of these may be somewhat arbitrary, though of course none contrary to reason. And where the designer provides for the strict mathematical observance of certain laws, expressed or understood, he shows a higher degree of refinement than when he professes to be content with a mere approximate observance, even though the latter should neither compromise safe construction, nor produce unsightly forms. For instance, suppose it is required to adapt a cylindrical tower or dome to a square substructure. One method would be, to construct Romanesque squinches as for an octagon, across the four angles, and again across the obtuse angles of the octagon, and so on. Having obtained a polygonal base of sixteen, or at most thirty-two sides, we may easily fit on the circle, without loss of strength, and perhaps without forcing on the eye any want of adjustment. Still any one would consider the design coarse and inartificial, as compared with the Byzantine pendentive,* which provides for an

* It may be observed that the Byzantine pendentive has the same lines and surfaces as the cushion capital, of which Mr. Ruskin shows the rationale (*Stones of Venice*, vol. i. p. 104,) and would nearly serve, in miniature, as a mould for it; the only difference being, that in the one case the horizontal circle touches the vertical semicircle, in the other, it is removed to a short distance, leaving a small band of the sphere unbroken.

accurate adaptation of the two forms to each other. And it would also be felt, that however careful and accurate might be the workmanship in the former construction, or however rough and incorrect in the latter, the relative merit of the two is unchanged; the latter, with all its imperfections, belongs to a higher class of buildings than the former. On the same ground I look upon any system of vaulting which is reducible to a strict mathematical rule, providing for the exact observance of certain laws, that are in some cases indispensable, in all productive of beauty and regularity,* as a mark of great refinement in architecture, even though in practice they may not be strictly observed; as a fault in execution is far more pardonable than a coarseness in design.

In the construction of the common horizontally ridged vaulting, Mr. Garbett shows that the elliptical diagonal rib, necessarily occurring in designs when the transverse and longitudinal arches are composed of circular arcs, was really used for a very short time; that the false ellipse, made up of circles of different curvature was soon substituted, and that this substitution was actually an improvement. It may have been so in strength, it certainly was so in economy of labour, and it probably was so even in beauty, as harmonizing better with actually circular lines than the true ellipse. But this does not alter my view of the case. The imitation of the true curve proves that its propriety was recognised. Had the original designer of a cross vault with horizontal ridges made the diagonal rib a mere segment of a circle, he would have been guilty of a barbarism, and the attempt to do this gave rise to those ploughshare surfaces which Mr. Garbett notices.† The use of the true elliptic arc in its proper place was a great refinement in that department of architecture, and one all the more valuable from the ease with which a substitute, equally effective in every respect, is worked. One great excellence of exact design is, that

* The condition provided for in the above problems, namely, that the section of the cell should always be a part of the same arch, is one that insures a continuous curvature, pleasing to the eye, in the surfaces of the vault; though a departure from it, to a slight extent, may not produce any noticeable effect.

† See note at the end of the chapter.

it often provides for a wide license as regards inexact workmanship. An architect building a tower would take care that the centre of gravity of the whole mass should, in his calculations, stand directly over that of the section at the base, or as nearly so as possible; because this arrangement allows the greatest possible latitude for accidental errors and disturbances; and the quantity of these which may be admitted without destroying equilibrium is the fair measure of the designed stability. The mathematician designs a cycloidal arc as fit for the oscillation of a pendulum, a parabolic surface as the best for a concave reflector, and he will perhaps enable the workman to produce these accurately; but he also shows that the more easily formed circular arcs and spherical surfaces, are, where small portions are used, so nearly identical in form and effect, that for all practical purposes the substitution may safely be made.

But in the works of nature, the highest, as well as those the nearest to our reach, we perceive the law of exact design, inexact execution. The latter term I must be understood to use in no irreverent sense, but to apply it to deviations from the more prominent plan, themselves also being designed by a wise Providence, and for great and salutary purposes. Thus we may conceive the orbit of the earth to be designed as a circle; this by an excess or deficiency in the force of projection, or by the operation of certain disturbing forces, drawn into an ellipse, this again, from agencies not beyond the calculation of the astronomer, turned by the progression of the apsides into a curve of a different form, while every movement is the result of a law of marvellous and beautiful simplicity, calculated by its own nature to correct the very irregularities which itself occasions.* So we may consider the earth to be designed spherical; to be suffered by its revolution to attain the form of a spheroid, while the surface of this is so varied by

* A force varying inversely as the square of the distance, as does that of gravity, keeps the revolving body in an orbit forming an ellipse, instead of continually approaching to or receding from the centre in a spiral. This ellipse, however it may be changed by disturbing actions, can never become a curve of the latter description.

inequalities, that it would be hard to find an actual portion of it coinciding with the surface of the smooth and perfect figure. In saying that art must correct nature, Mr. Garbett has uttered a profound and important truth, and a person of Mr. Ruskin's genius and philosophical turn of mind ought not to have endeavoured to cast ridicule upon it, even if he disliked the terms in which it is expressed. It is because art has so narrow a space for her work, compared with nature, that she must select her typical, rather than her real forms; and the narrower the space, the more strict and careful must be this selection. If you wish to paint a flower-piece in colours, you will probably find some artificial grouping and arrangement necessary, and some filling up of accidental defects; if you are restricted to mere light and shade, still more adaptation may be wanted; if you are confined to simple outline, you must endeavour to approach still nearer the typical form, that you may fairly express the truth of nature. If you are still further limited by the trammels of decorative design or architectural ornament, you must mark out the typical form with yet more decision, and even exaggerate some of its characteristics. By searching for typical forms, and laying them down to the best of our power from nature's own data, instead of contenting ourselves with the real forms presented us, we are in fact paying homage to the excellence of her design, which will bear the strongest light that can be thrown upon it by perfect execution. And where will you find such forms? Walk along a laurel hedge, and try how soon you can find a leaf which you would copy accurately if you wished to give the perfection of a laurel leaf. One arrived at its full growth, without a flaw, distortion at any point, discoloration, or defect. You will very soon see what is the sort of leaf to look for; you would learn that in a few minutes if you had never seen a laurel hedge before, but I suspect you will not quite so soon meet with the object of your search. And why? Because nature is exact in design, inexact in execution. Exact design, though it will allow inexact execution, still does not fear the most exact. But where the design is inexact, then the finer the execution, the more certainly will it betray its

defects. In the cases I have taken above, of the adaptation of a cylinder to a square, if it is done by intermediate polygons, then the more accurate the workmanship, the more plainly will be shown the imperfect junction; on the contrary, if the spherical pendentive be employed, the truer the work, the more perfectly will be developed the excellence of the design. The inexactnesses of nature, if properly considered, are themselves the result of consummate design, and the source of incalculable beauty. Still they must be introduced cautiously in the limited fields of art. Her deviations are of another description. A few strokes of the pencil or chisel must perform the part of the infinitely elaborate workmanship of nature. Accident in one will cause as much deflexion from an original type, as the complex and wonderful machinery of the other. That freedom of hand, without which any imitation of nature would be painfully defective, must in itself involve many incorrectnesses, which are quite compensated by the indication of vigour and originality which accompanies them.* Inaccurate execution may even serve as a foil to excellent design. But the artist must show his acquaintance with types of perfection, and this he must do, by expressing them simply and broadly; conscious of the inability of art to convey them, as does nature, by an aggregate of inexact specimens, rather than by a few exact ones.

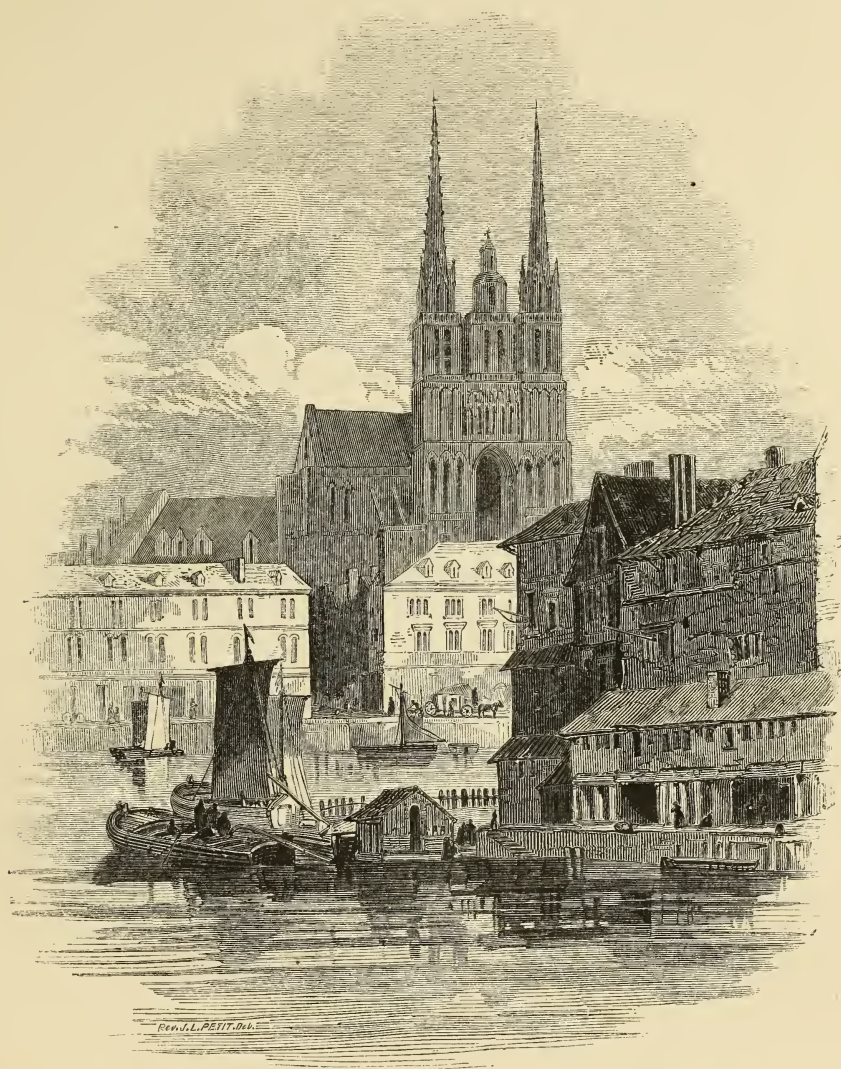
I have been betrayed into a pretty long digression by looking into the roof of an Angevine church; a thing by the way, which I have not yet described to you. It is divided in general into square vaulting compartments. The longitudinal and transverse arches are both pointed, the former being strongly marked by one or more orders on an impost projecting from the wall, for there are no aisles. The diagonal of the vault is ribbed, its arch being pointed, and similar, or nearly so, to the transverse and longitudinal ones, consequently the roof is much domed. The ridge of the vault cannot easily be determined, as to the form of its curve, by the spectator standing below; but it is probably a combination of

* See Ruskin, *Lamp of Life*.

circular arcs nearly equivalent to the elliptical arc of which we have spoken. Be this as it may, it was considered to be an important line, for it is usually marked by a rib, a feature which hardly ever occurs in the common cross vaults of the period (the end of the twelfth century). It might perhaps be possible to design the masonry of the vault in such a manner as to avoid nearly altogether, the thrust of the arched cellular ridge against the side wall at the crown of the longitudinal arch ; but if not, a buttress might easily be applied in the centre of each bay, between the two windows by which it is frequently occupied. But a certain abutment is obtained, not only by the thickness of the wall, but by the depth of the arch itself, which projects, as we have seen, very boldly from the wall. The main buttresses are necessarily very large and heavy, owing to the width of the arch ; and the imposts stand out well, forming a sort of interior abutment. The orders of the arches are square, with a small roll or torus at the edge. The abacus is also square, and often delicately moulded, and the capitals enriched with foliage and other sculpture.

The finest example of this style is the cathedral at Angers, which Mr. Inkersley* in his valuable work on French architecture, pronounces the most graceful conception of the twelfth century. The west front presents the usual appearance of a central compartment flanked by towers. These, instead of tapering up by means of buttresses, spring vertically. Indeed the upper work appears slightly to overhang the base, an arrangement which, notwithstanding the narrowness of the towers, the lightness, I may almost say flimsiness, of the spires, and the revived Italian cupola placed between them, gives this part of the exterior an imposing effect, which in some degree prepares us for the majestic appearance of the interior. This front is adapted to a building undivided into aisles, yet of the same breadth, including the towers ;

* An Inquiry into the Chronological Succession of the Styles of Romanesque and Pointed Architecture in France, with Notices of some of the principal Buildings on which it is founded. By Thomas Inkersley. London, John Murray, Albemarle Street, 1850.



ANGERS CATHEDRAL.

at least the northern and southern faces of these do not project beyond the line of buttresses of the nave. The front has only one western door, which is much enriched; the jambs have some large and very finely sculptured figures. According to a plan given by M. de Verneilh, the lower part of the towers seems to be nearly solid. The nave, exclusive of a small part corresponding with the towers, has three bays, each forming a square compartment; the transepts, and compartment of the intersection are also squares, as is one eastward, beyond which is a narrow intermediate compartment, and a semicircular apse, which however becomes polygonal in its upper stage. The nave is, I believe, pretty well known to belong to the latter half of the twelfth century; the choir is somewhat later, and the transepts were completed by the middle of the thirteenth century. By the way, the quotation given by Mr. Inkersley is valuable, as it states the painted windows of the nave to be put in before the erection of the vaulting. A building of that width, upwards of fifty feet in the span of the arches, would require some time to allow the work to settle, before a stone vault could have been ventured upon. During this time a temporary roof may have been used, perhaps the great arches themselves may have been built, and the intervening spaces ceiled with carpentry, or left open to the outer roof.

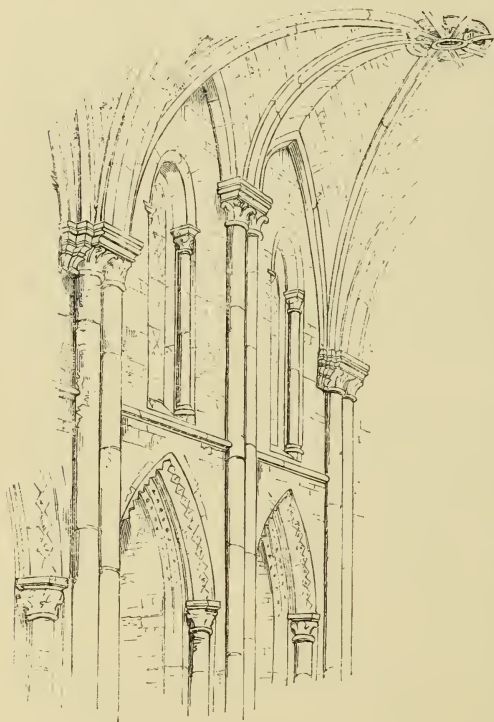
The different parts, while they show the progression of style, still harmonize together perfectly. The windows of the nave are round headed, but tall and graceful in their proportion. Those of the choir and transept are pointed. Foliated circles are also introduced. The fronts of the transept have fine roses, formed by radiating shafts and trefoil arches.

The lower stage of each bay of the nave (internally) has a fine pointed wall arch, the springs of which are about the height of the base moulding. The arrangement is an uncommon one, and the effect very bold. The prevalence of the massive round engaged shaft in the piers, (a decided Angevine feature) adds much to the grandeur. All the vaults are highly domed, the longitudinal, transverse, and diagonal arches being pointed; the nave is without

the ridge rib; the transepts, choir, and compartment of intersection, have it. On the whole I was more struck with the interior of this cathedral than even Chartres or Amiens.

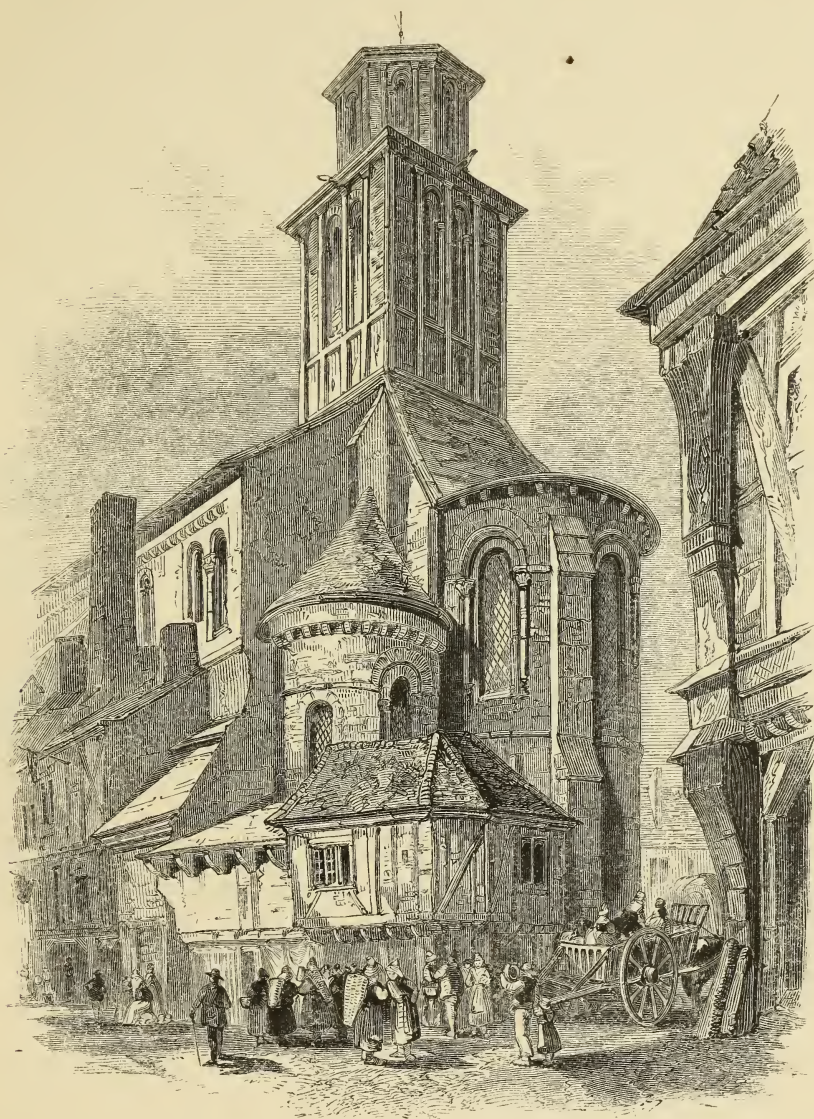
To account for the priority of the nave to the choir, we may suppose the former to have been added to the eastern part of an earlier church, as is the case with S. Radegonde of Poitiers, whose nave is a fine specimen of Angevine, with some local modifications. And I think this must be the case with La Trinité at Angers, the nave of which appears of the same date with that of the cathedral. The eastern part of this church consists of a central tower with an apse flanked by smaller ones projecting from very short transepts, which, as at Loches, make scarce any show

externally. The arches under the tower are pointed, and the compartment groin-
ed with a diagonal rib; the apse windows are round headed. The tower is square, crowned with an octagon and a stone cupola. The lower stage has each face divided into four by three engaged shafts, there being none at the angles. On each side of the central shaft is a tall round-headed window. The faces of the octagonal part are also shafted, and have round-headed windows. If I was not deceived, the architraves seemed to have been touched by cinquecento architects, but I take



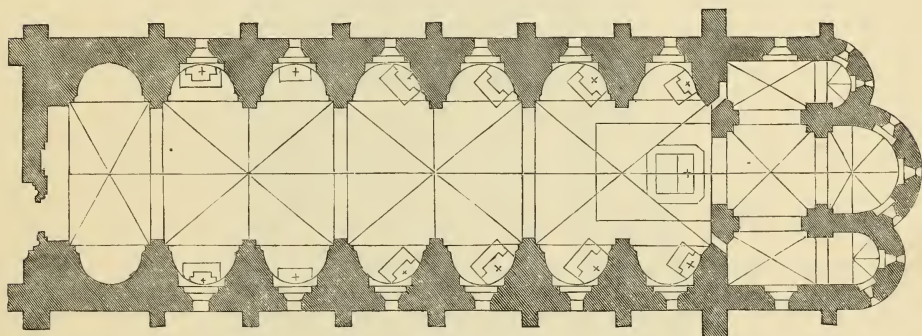
LA TRINITÉ, ANGERS.

the whole of the tower, with such exceptions, to belong to the Romanesque or transitional period. The nave, of which the outer wall pretty nearly ranges with the front of the transept, has seven bays,



LA TRINITE, ANGERS.

six of which form three square compartments worked with sexpartite vaulting. There are no aisles, but each bay has an apsidal recess under a rich pointed arch. Above this is a string course supporting a tall round-headed window with shafts. The western bay has no apse on the north side, and exhibits some earlier Romanesque work, as do also some remains connected with the west end of the church. The piers have massive coupled shafts, with enriched capitals and square abacus. Those supporting the large transverse arches which separate the square compartments, rise but little higher than the string course above the apsidal arches; but the intermediate shafts, which bear the transverse rib of the sexpartite vault, are much higher, ranging nearly with the springs of the window arches of the upper stage. Consequently the vault

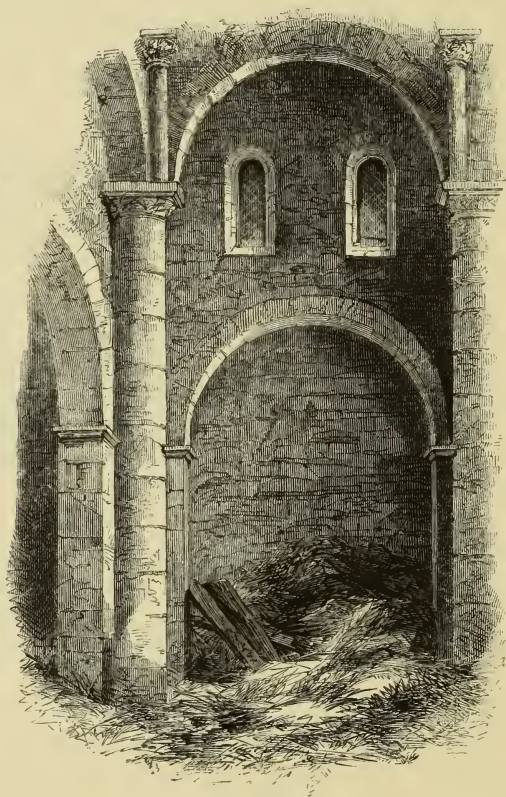


LA TRINITÉ, ANGERS.

differs from the common sexpartite vault in which the central transverse rib is similar in form to the main transverse arches, separating the compartments, with its spring at the same height, so as to leave each of the two longitudinal arches symmetrical, which they are not in the example before us. The vault is highly domed, and has longitudinal ridge ribs, so that eight diverge from the apex, namely the two ridge ribs, the two transverse ribs dividing the cells of the sexpartite vault, and in fact, forming a transverse arch, and the four diagonal ribs marking the

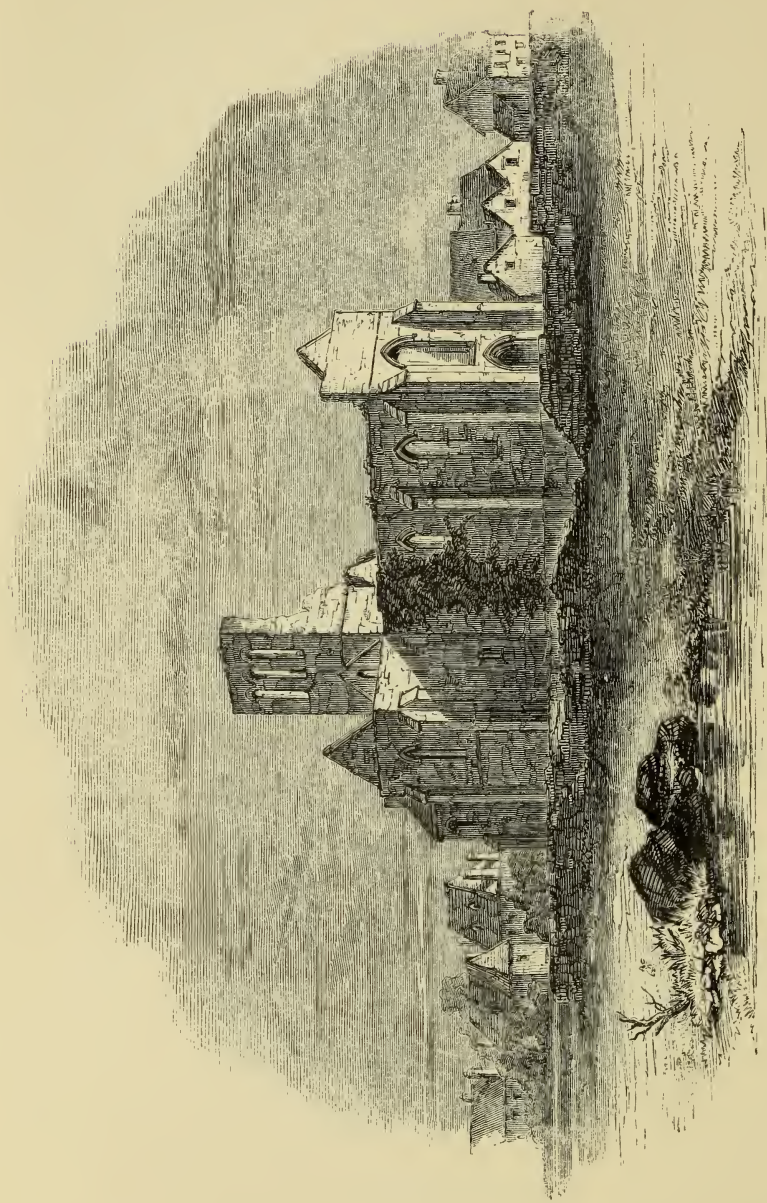
external edge of the same cells, and forming diagonal arches over the square compartment. A curious peculiarity has been noticed in this church; viz. the increase in height of the nave to the westward. Some of the capitals and bands of foliage are of exquisite workmanship; both in its detail and general composition, this church will be found to be one of the most curious and interesting in France.

Parts of St. Martin's, in Angers, are said to be of very high antiquity, but these are rapidly disappearing, and any features of architectural interest that it retains, are probably due to the ele-



ST. MARTIN, ANGERS.

venth and twelfth centuries. The central tower compartment is covered by a dome, whose pendentives rest on small engaged shafts, themselves supported on the abacus of massive cylindrical

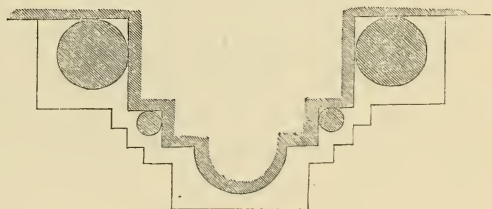


Doué.

ones, engaged in re-entering angles, and bearing blank round arches of one square order. The original arches of the intersection are plain and round-headed, of one square order, on a square impost with a string by way of capital. The crowns of these are not so high as the capitals of the engaged columns above mentioned, and the interval between the two arches is occupied by a couplet of round-headed windows. A few pier arches on each side of the nave still remain, perfectly plain and round-headed. The choir, which is rather large, is of late twelfth or early thirteenth century work, and ends in a polygonal apse. It is somewhat difficult to find this church, and impossible to obtain a satisfactory outside view.

The ruined church of Doué, near Saumur, if carefully studied, will give the idea of an Angevine church in perfection. It may be considered as divided in its length into five square equal bays and an apse, the separations between the bays being boldly marked by massive engaged piers and transverse arches. Three of these bays constitute the nave; the fourth belongs to the central tower; the fifth, with the apse, forms the choir. The transepts are also square, each consisting of one bay, similar to the others, and have eastern chapels not terminating with apses. There are no aisles. Consequently the plan is very like that of Angers Cathedral; but instead of western towers it has a fine central one. The composition

of the engaged piers of the nave is remarkably fine—a large cylindrical shaft sunk to half its diameter in the flat face of the pier, a small shaft in a re-entering angle on each side, and a large one in the angle between



PLAN OF PIER.

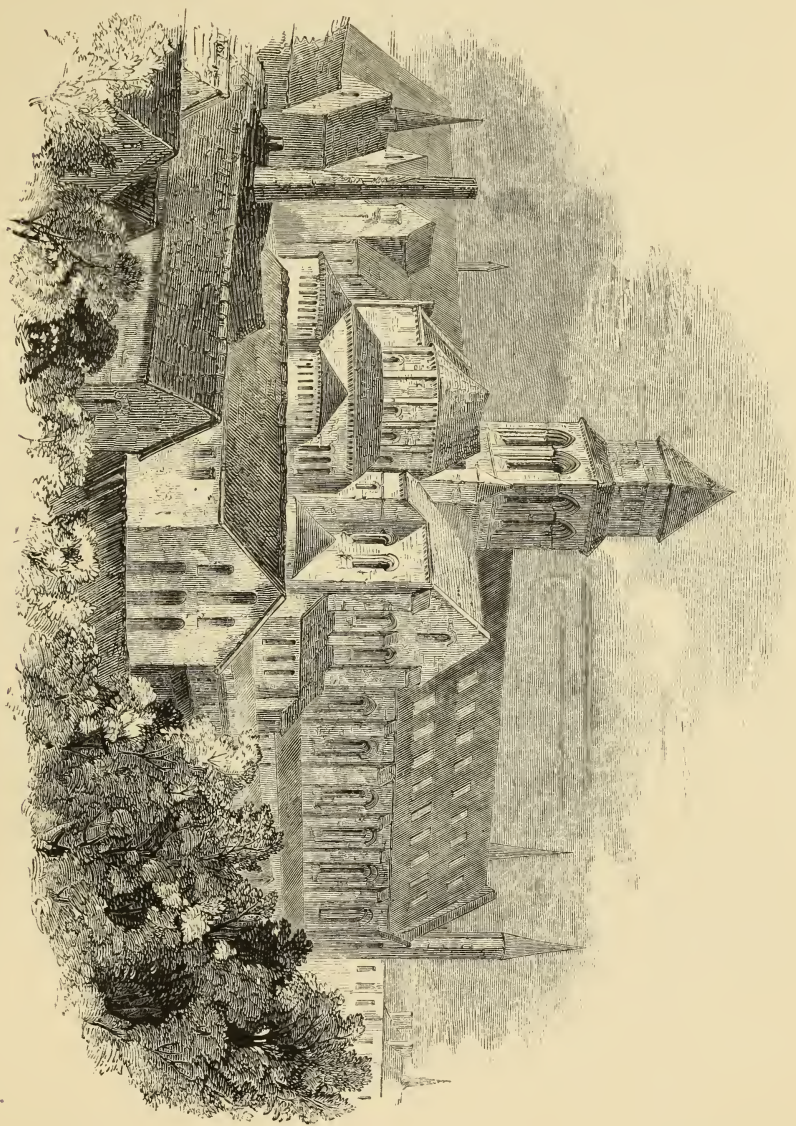
the rectangular side of the pier and the wall. Externally, are buttresses corresponding with the piers. Each bay has a single tall window of one light; these, with the bearing arches throughout, and the tower windows, are pointed. The apse windows are round-headed. Such of the vaults as remain are exceedingly do-

mical. I sincerely trust the French antiquaries may give their attention to the preserving of this monument, which otherwise cannot last much longer. A reproduction of the building, in any spot where a large church is wanted, and where sufficient funds could be obtained for the purpose, would not be difficult, and the undertaking would be a judicious one, in a utilitarian as well as artistic point of view.

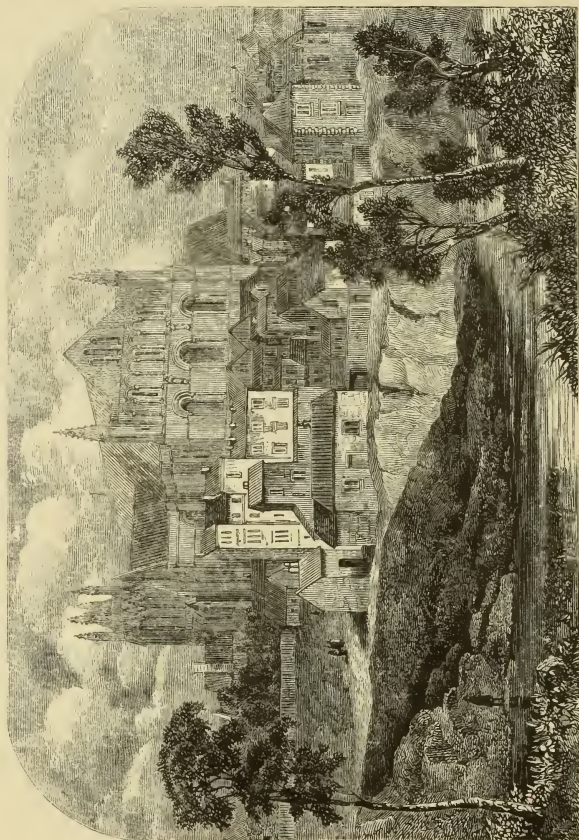
S. Pierre, Saumur, has a fine Angevine nave without aisles, considerably wider than the choir and compartment of the central tower. The nave is vaulted in three square compartments, the arches being pointed, and the crown of the vault, as in the other cases, much raised. The ridges, as well as the diagonal edges, are marked by ribs. The windows are round-headed, one to each compartment, between two blank arches on shafts.

The eastern part of Fontevrault, though it exhibits slightly pointed arches, has a pure Romanesque rather than a transitional character. The choir is apsidal, with an aisle of the same shape, and radiating semicircular chapels, which also occur eastward of the transepts. Internally, the apse is separated from its aisle by eleven very slightly pointed arches of one plain square order, resting on tall columns with the square abacus. Above is a small triforium arcade of round arches on shafts, and the clerestory has round-headed windows. The roofs are in general cylindrical; that of the apse semidomical; that under the tower is nearly the Bernay vault.

As I could not obtain admission into the nave, which is turned into apartments for prisoners, I speculated on its arrangement from external appearances. As the buttresses are alternately large and small, the spaces between the former corresponding to square vaulting compartments, I supposed it might be Angevine, either with the domical cross vault, or the sexpartite vault of La Trinité. But M. de Verneilh notices it as one of the domical churches of which the cathedral at Angoulême is a type, and which sprang from S. Front, Périgueux. The nave has been roofed with four domes, now destroyed, but the pendentives remain, with sufficient indications to assure us without doubt of



PONTEVAULT.



POITIERS CATHEDRAL.

the original construction. The example is therefore valuable, occurring as it does among the Angevine churches, since it suggests a sort of connection between the two styles, which, however striking the difference may appear at the first aspect, still are not without considerable analogy. The restrictions attendant on a visit to the monastic buildings belonging to this church, together with my wish to obtain a satisfactory view of the exterior, prevented me from noticing several objects of interest, especially a very curious circular structure of the twelfth century.

S. Radegonde, Poitiers, has an Angevine nave inserted between a Romanesque chancel and Romanesque western tower. It has no aisles; the vaulting compartments are rather oblong transversely, but very domical, and I think furnished with ridge ribs. We have observed that the oblong compartment admits of just as much accuracy as the square, on the Angevine system, and this whether the arches are pointed or semicircular.

The cathedral of Poitiers furnishes an instance of this. It has aisles, and the span of the pier arches is less than that of the nave, consequently the compartments are oblong. They are much domed, and have the ridge ribs. There is no triforium nor clerestory range of windows, but the cellular arch of each vaulting compartment is considerably above the pier arch, leaving an intermediate space. The range of windows along the walls of the aisle is extremely elegant; they mostly stand in couplets, except where they are replaced by a large tracery window; those near the east are round-headed; those to the westward are pointed. They rest on a string, below which is a blank arcade. The aisle compartments, if I remember, are oblong longitudinally. They are contained under the same external roof with the nave; it is consequently of great expanse, but not very high-pitched. The transept is without aisles, and about the width of one of the pier arches, consequently, though its walls are of the same height as the external walls of the nave and choir, that is, of their aisles, the ridge of its roof falls below that of the principal roof, which is therefore unbroken from one end to the other. This arrangement gives the building, at a distance, the character of an enormous

hall, rather than a cathedral, especially as the western towers have not sufficient height to add much variety to the outline; yet its very simplicity produces much grandeur, which is increased by the flat elevation of the east end, the apses being worked internally in the thickness of the wall. This church, and S. Radegonde, as well as the cathedral of Angers, contain some very rich specimens of painted glass, the latter, as we have seen, as early as the twelfth century.

If I notice any other churches in Poitiers, it will be in a subsequent chapter, for the two I have mentioned are the only ones that I know of in any way referable to the style now under our consideration. But I was much hurried in my visits to that most interesting city, a careful examination of which would occupy a greater number of weeks than I was able to bestow upon it of hours.

The Angevine style, I must repeat, is one we should study well, if we wish to revive mediæval church architecture. It will perhaps be found to admit more originality, and to be less exposed to conventionalism, than any other. Its vaulting system is admirable in effect; it admits, as we have seen, of the most accurate mathematical design; and, if Mr. Garbett's remarks upon the ventilation of ceilings be of the value they appear to be, it must be the best in a sanitary point of view.* For an aperture at the crown of each compartment is always practicable; in fact, I should suppose one is usually found there, as in the bosses of our own cathedrals, through which I have often dropped a plumb-line to obtain the height. The thrust of the sloping ridge on the wall of each compartment, would in most cases be met by the solidity necessary to produce depth and effect, or by a buttress and pinnacle. We have seen that the vault may be truly constructed, whether its compartment be square or oblong, whether its arches be pointed or semicircular, and that the only curve differing from the simple circular arc is the elliptical curve of the ridge, which it is difficult

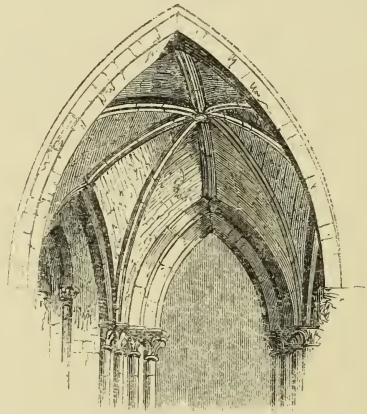
* Student's Guide to the Practice of Designing, Measuring, and Valuing Artificers' Works, &c. London, John Weale, 59, High Holborn, 1852-1853. See the Chapter on Plasterer's Work, p. 194.

to detect from below, and for which a more easily drawn line might be substituted. In flat ridged vaulting, where the ridges are of the same height, the adoption of the pointed arch does not solve one single problem, or meet one single difficulty in composition. It may be useful as a stronger form, in construction, but in arrangement it does no more than slightly conceal or soften down errors or harshnesses. It will not enable us to avoid the introduction of the elliptical form in the narrower arches of oblong compartments, supposing the wider ones to contain circular forms, though it may help us to disguise the change of curve; nor, if the elliptical form be neglected, will it remove, though it may soften, irregularities in the surfaces. It does, in fact, no more than introduce a system of approximation, instead of accuracy in design. But the pointed arch enabled a vaulting cell to be carried into the main vault at a point lower than its ridge, and this simple change, I think, may be shown to be the germ from which arose ultimately that beautiful and refined system, the fan-roof. But I will not now pursue the subject further.

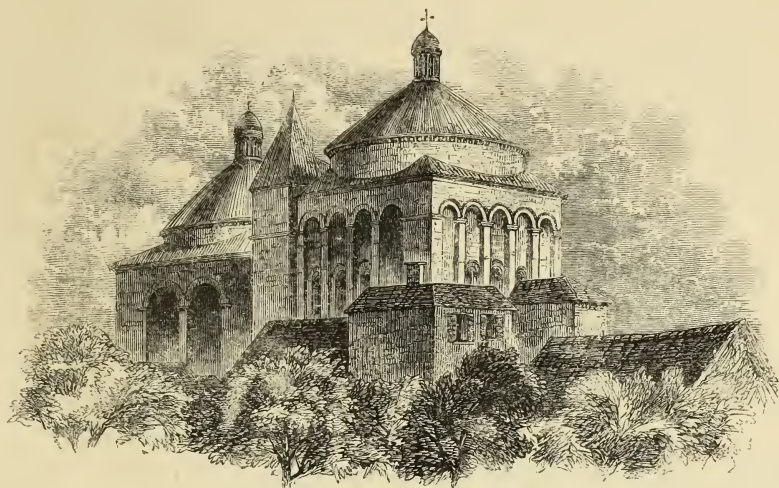
It was not till I had written the above chapter that I had an opportunity of becoming acquainted with Professor Willis's able and instructive paper on the Construction of Mediæval Vaults. Though I have looked at the subject from a different point of view, I trust I shall not be found to have advanced any thing, either in my present remarks, or in former observations on vaulting, really at variance with the principles which he has laid down, and confirmed by striking examples. He clearly condemns the practice of constructing a Gothic cross vaulting on the supposition that it is formed by the crossing at right angles of two uniform vaults, I mean vaults of which every transverse arch, taken from its vertical spring, shall be the same. This construction would evidently involve some arches, whether longitudinal, diagonal, or transverse, of a variable curvature, as the ellipse.

"A common method of executing the modern Gothic vaulting, especially in plaster, has been to obtain the form of the diagonal ribs, by ordinates from those of the transverse ribs. The effect of this is, that the entire vault appears as if it consisted of two waggon vaults, crossing at right angles; and a horizontal rod moved from top to bottom, in contact with any pair of opposite arches, will touch the diagonal ribs and the connecting vaulting surfaces throughout. This is the genuine principle of the Roman and Italian groined vault, but is altogether foreign to the principles of Gothic architecture, in which every rib should spring as a separate and independent arch, and in which the elliptic curves produced by this method are totally at variance with the characteristic forms of the style."—Professor Willis on the Construction of the Vaults of the Middle Ages, p. 21.

I have considered this regular vault to be the first contemplated by the Gothic architect, who, however, lost no time in making such deviations as he judged expedient, whether on the score of convenience or beauty. Thus, although the vaulting surface itself be really the matter of first consideration, the form of the edges or ribs being determined by that, he soon found it less troublesome to determine first the form of the ribs, and dispose of the surfaces according to them. It was easier to make the ribs circular than elliptical; and here the use of the pointed arch would serve his purpose; for, take even a square vaulting compartment, if the ridges of the vault must be in the same horizontal plane, and the diagonal rib, springing vertically, form a circular arc not larger than a quadrant, from spring to apex, then the longitudinal and transverse arches must be pointed, as at Sinzig, Worms, and in many German churches. A segmental arch is sometimes used as a diagonal rib, but I cannot bring myself to admire it. When the transverse vault is narrower than the longitudinal one, the stilted arch (see Willis) is often substituted for the elliptic, or acutely pointed arch. This occasions that receding of the vault which he notices, forming a kind of nook above the impost; and I quite agree with him, that it gives amazing force and character to a Gothic vault. These deviations from a primary type are, in Gothic art, as in Nature, the product of deep thought and careful design, and, in both cases, the source of much that is grand and striking. I conceive the observance, or recognition of strict mathematical rules, to be productive of refinement, grace, and elegance, while the deviations from them give force, character, and picturesqueness.



VAULTING, FROM S. MANVIEUX, NORMANDY.

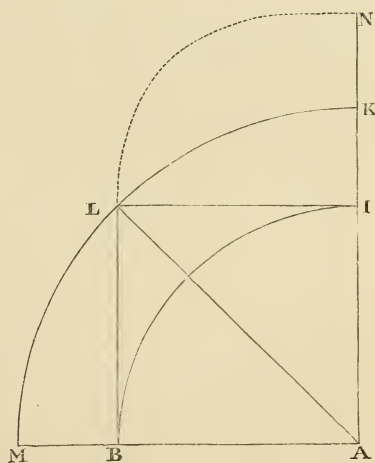


LA CITE, PERIGUEUX.

CHAPTER VI.

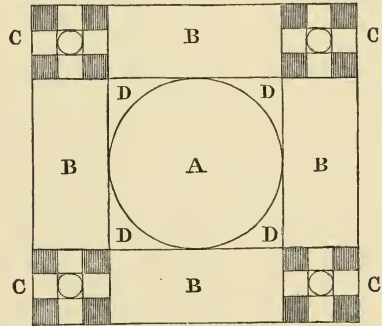
WE will begin again, as in the last chapter, with the Bernay vault which we took for the basis of the Angevine system of vaulting, but treat it in a different manner; and I beg to assure the reader that I do not intend again to trouble him with any geometrical problems.

The quarter of the Bernay roof is represented in the diagram by the area $B L K I$; the projection of a curved surface, being part of a hemispherical dome of which the radius is $A K$. Supposing the whole hemispherical dome to stand perfectly well, if its base rests on the ground or the top of a cylindrical tower or drum, then the portion of the dome forming the Bernay roof will also be firm, provided the vertical support given by the arches of which



ment covered by the dome A, and its pendentives D, D, D, D, which we will call the dome compartment; and four adjacent compartments, covered by cylindrical roofs corresponding with the arches under the dome; these we will call the arch compartments. But the arches themselves supporting the dome must have their piers and abutments; which might be given by a wall in the direction of each arch, which wall acts also as the impost of the cylindrical vault:

The vault itself, however, may require some further abutment; either at each end, or at intervals during its length, or throughout. Now if the square be completed at each angle of the figure, of which two sides are necessary, the other two sides, combined with the vaulting of the area enclosed, will form a very good abutment to the cylindrical vault; we may also find it convenient to gather the walls of these four compartments into strong piers at the angles (see Ruskin), the openings being arched over; and thus we arrive at a well constructed building in the form of a square, consisting of one dome compartment, four arch compartments, and four others; which, including the space occupied by the masonry, as well as that within it, I will call pier compartments. Any walls employed for filling up the ends of the building may be treated as mere screens, in no way contributing to the support of the fabric.

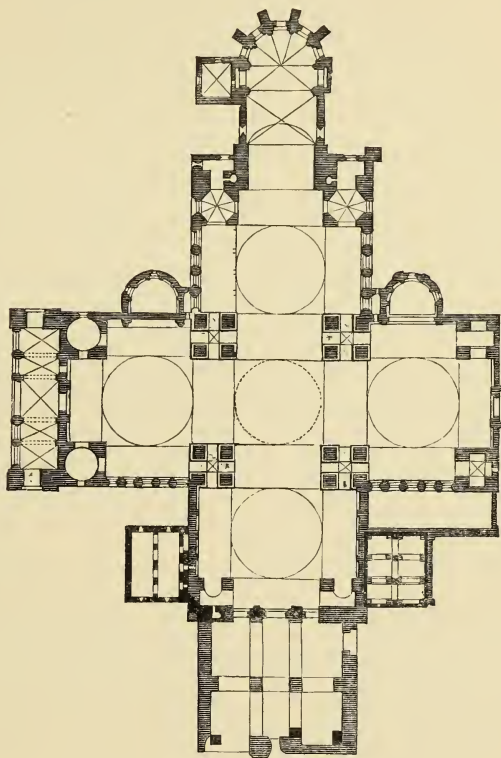


The relative size of the compartments surrounding that of the dome, is of course arbitrary, so long as they ensure sufficient abutment. But a certain limit will be seen to be expedient, since, if the square pier compartment be made too large, either its own roof will require further abutment, or an unnecessary mass of material will be used in the solid parts of its structure. If therefore the pier compartments exhibit domes, externally or internally, they should at least be considerably smaller than the central one.

Now this, I believe, with the addition of apse and vestibule, is a

usual plan of ancient eastern churches, and it has been adopted since the revival of the classical style. The beautiful church of the Carignana in Genoa is an example. The plan we have given evidently admits of indefinite multiplication, so as to cover any area we may wish. A dome compartment may be added to any or all of the arch compartments in the plan given, and the necessary arch and pier compartments added to these. The architect of S. Front, Perigueux, has done this; not for the first time, for M. de Verneilh shows that he has copied the nearly contemporaneous church of S. Mark, of Venice; and, by a passage quoted from Procopius, proves that a church of much the same plan was built about the time of S. Sophia at Constantinople. Still, I suppose no building now in existence shows the principle of composition and construction so plainly and undisguisedly as this cathedral of Perigueux; a building which gives the idea of being thrown off as a rough and grand sketch, the filling of it up being left as a problem to future architects. I will take the liberty of copying M. de Verneilh's plan, at least as much of it as I require for my purpose; and I shall also draw from his most able, accurate, and interesting work "*L'Architecture Byzantine en France*," to which I have already referred, such information respecting this fabric and others derived from it, and the histories and dates connected with them, as I may find necessary.

The cathedral, composed as you see of exactly the elements I have mentioned, namely, dome compartment, arch compartment, and pier compartment, and exactly in the positions which have been assigned to them, forms a Greek cross, having at its west end a vestibule, the remains of an older church, above which is a fine Romanesque tower; and at the east end an apsidal chapel of the fourteenth or fifteenth century, which replaces the smaller semicircular one. The transepts had also eastern apses, of which that on the south remains. There are five equal dome compartments, viz. one over the nave, one over the choir, one over each transept, and one over the intersection. All of these are surrounded by their respective arch and pier compartments, those round the centre doing double duty. Indeed these com-



PLAN OF S. FRONT, PERIGUEUX.

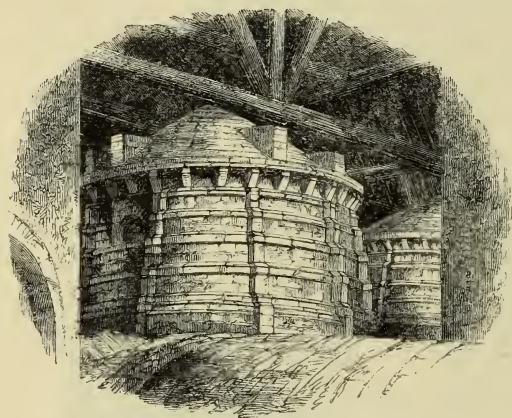
partments might have been reduced in size, and simple piers used, since one dome compartment would act as abutment to its neighbour. This was done in later edifices, where the domes, covered from the first by a long roof, did not require to stand so far apart.



OUTSIDE VIEW OF S. FRONT, PERIGUEUX.

The church does not at present exhibit the external outline intended by the architect. There appear to be quite sufficient data for ascertaining what this was, and for effecting a very accurate restoration. M. de Verneilh's frontispiece gives probably the

least conjectural restoration that has ever yet been proposed for any building. Most of what he represents actually exists, and where renewal would be necessary, the building seems rather to give definitely, than to suggest vaguely, the forms required. According to his engraving, the arch compartments were covered with low pitched stone roofs, forming gables, of which there would be twelve in all, unless one was absorbed by the western tower. The domes stand out boldly, and are divided by a cornice into drum and dome, the former battering considerably. This may



DOME IN ROOF.

be seen by going up into the roof. The pier compartments, except the four central ones, were finished with four-sided spires or pyramids, not very acute; these have disappeared in consequence of the several fronts being raised, at an early period, to a horizontal line above the gables. But a small portion of one is

said to be discernible, from which the form may be determined. The gables are still strongly marked out by their bracketed angular cornices. The domes are now completely hidden, in the external view, by a structure of stonework, forming a sort of clerestory, and carrying a roof; this is quite modern.

It is an extraordinary fact, in the history of the pointed arch, that it should have made its earliest appearance in places where the Gothic system was the latest developed; and under conditions, which, mathematically speaking, the most strictly required a round arch. Now in going with me through the preceding remarks, if you have been disposed to take one thing for granted more than another, it is probably, that the arches of the dome compartment are semi-circular, and the corresponding roofs semi-cylindrical. Yet in nearly all the examples that I have seen,

where the roofing is composed of a series of domes, and in all French examples that I know from engravings, the arch is pointed; in this cathedral of S. Front, where it is supposed to appear for the first time in France, very obtusely; in others,



S. FRONT, PERIGUEUX.

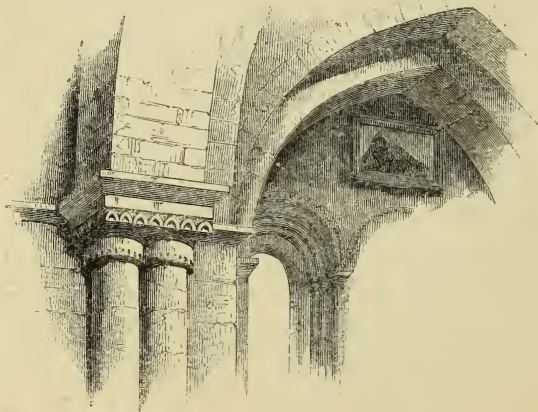
very decidedly. How it comes here, for it does not make its appearance in S. Mark's of Venice, is the question. Perhaps in the first instance it may have been accidental, as requiring less accurate construction; perhaps it was considered a stronger

form for the support of so much superincumbent weight; perhaps a reason may be assigned which has occurred to French antiquaries, though I was not aware of this when I threw out the suggestion as one which had struck myself; viz. that a pointed barrel roof was used as being more easily fitted with an external stone roof, which necessarily required an angular ridge. Unquestionably the pointed barrel roof occurs in buildings of the eleventh, perhaps the tenth century, in the south of France. Now we have seen that the arch compartments of Perigueux are real roofs, and not simple bearing arches, and have been covered with an external pitched roof of stone, corresponding with gables which still appear in all the fronts and sides; and the adaptation of the internal to the external roof would naturally suggest a pointed arch. It is true, the arch is still more decidedly pointed in later examples, in which it does not become a real roof; but the form having been introduced, and not proving unsightly, motives of convenience, and the very novelty of the thing, may have rendered its adoption permanent. A small quantity of upright wall, between the line of the arch and that of the pendentive, will prevent the necessity of disturbing the correct circular line formed by the latter; supposing it of consequence to preserve it strictly, which I presume was not always done. The pier compartments, plain as they are, and devoid of all ornament except a simple string at the top by way of cornice or capital, still give the idea of complete architectural compositions in themselves, rather than masses designed for the support of a superstructure. This would be a fault, if the pier compartment and superstructure were made to have the same prominence. But they are not so in this instance, though the fact is owing rather to accident than original design. The springs of the arches stand back from the faces of the pier, instead of being even with it; or, as is frequently the case, projecting slightly forward. The cause of this unusual arrangement M. de Verneilh has, with singular acuteness and sagacity, ascertained and proved. The entire surfaces of the pier compartments have been coated with a layer of smooth masonry, to counteract a sinking of the upper structure, which began to show itself before

its completion. The layers of stone, it may be observed, are alternately wide and narrow. It is supposed that the wider course consists of slabs of stone placed on their narrowest sides or edges, touching the face of the old masonry; while the narrow courses are stones of the same shape laid flat, and consequently penetrating into the heart of the pier, in order to ensure the firm connection of the whole. These stones therefore, however different in external effect, are really analogous to our Saxon long and short work; to which they are compared by the writer to whom I refer. I am not aware how much ornament has been concealed or destroyed by this operation, which sufficiently accounts for the heaviness of the pier-compartments, and the narrowness of their arches, as also the flatness of their vault or roof. It may not in this respect be considered an improvement; still it has developed a correct artistic principle, as I have said, by throwing back the roof, and disconnecting it in a manner from a structure of sufficient importance to assume a certain independence of its own. We shall have to recur to this in a future part of the chapter.

We have seen that Loches, although sound in its construction, picturesque in its outline, and by no means deficient in grandeur of effect, yet stands alone in its peculiarities. And I have attempted to explain this on the score of a certain artistic incongruity. Now Perigueux, the structure of which must be more difficult and complicated, presents no such incongruity; and accordingly we find it is the type of many other buildings. Not indeed on the same ground plan, and all differing in some important particulars, but still evidently derived from the same source. M. de Verneilh, with the assistance of his fellow labourer in the same field, M. l'abbé Michon, the author of a work to which I have already alluded, "*Statistique Monumentale de la Charente*," is enabled to state that to his knowledge there exist at least forty churches in the province of Aquitaine which are roofed with a series of domes. Most of these lie in groups round Perigueux and Angoulême, but some at a considerable distance from either. One of the earliest is the church of S. Etienne de la cité at Perigueux,

formerly the cathedral, though always a smaller church than its neighbour. Only half the present church, however, belongs to the original structure, which is supposed to have been commenced soon after, if not actually before, the completion of S. Front. As it now stands, the church consists of two square compartments, of which the western one, part of the original nave, is the oldest, and differs in few particulars from any of those of S. Front. The most important point of difference is, that the pier compartment is here compressed into a solid pier, and consequently the arch compartment is limited in its breadth. In this instance the pier is very massive, and the arch broad; it consists of a single square order, and is pointed. The cupola forms an external feature, as at S. Front before the erection of the modern roof. It has a conical tiled roof, and is crowned with an elegant lantern, somewhat similar to that on the western tower of S. Front, formed of a circle of shafts very close to each other, supporting a small cupola, without the intervention of any arches. Westward of this compartment are the remains of another, showing the pendentives of its dome. The eastern square of the church is a careful restoration (after the ravages caused by the religious wars of the sixteenth century, when this building and many others were ruined



LA CITÉ PERIGUEUX.

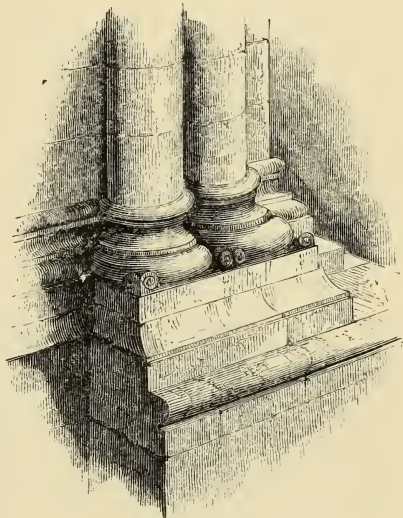
by the Protestants,) of an extremely elegant structure of the twelfth century, on nearly the same model with the other, but higher, and much enriched. The imposts of the arches are loftier, and furnished with shafts; the arches themselves are more pointed; though the piers are solid, the arch compartment is

recognized, forming a narrow barrel vault between the orders of



La Cité Périgueux

the arch and the external wall. The windows, a triplet of round-headed arches on the three disengaged faces of the square, are shafted, and have ornamented mouldings; the lower stage forms a blank arcade. The cupola is of the same size with the other, but being placed at a greater height, gives variety of outline to the exterior, and a very impressive effect to the interior of the choir. The lantern at the top is similar to the other. The western piers are carried up and form stair-turrets, adding much to the general outline; which from the want of gables might have been heavy. I have sketched the base of one of the shafts in the choir, but cannot tell whether it belongs to the original work of the twelfth century, or to the Restoration. I am inclined to believe, the former; but if to the latter, it speaks for the excellence of the work. It struck me as being remarkably pure and classical; which will be found to be the character of the late Romanesque in the district we are considering.



LA CITÉ, PERIGUEUX.

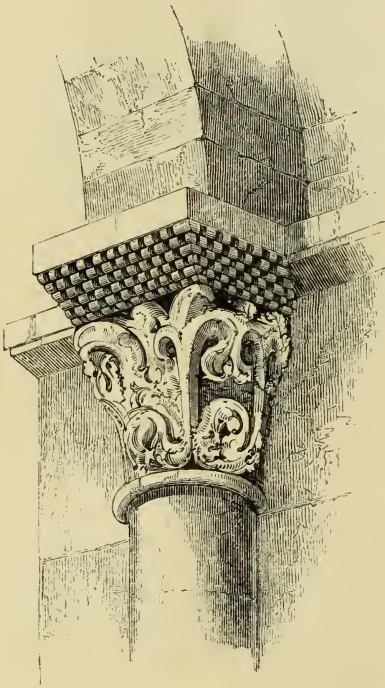
I could only, for want of time, obtain a very hasty glance at the interior of Cahors cathedral, but it was sufficient to impress me with the grandeur of its composition.

The piers with their arches are square and plain, and the cupola of great span. Two of these cover the nave, and though they do not form a decided feature externally, are still discernible. There is no central tower, and the west front has, if I remember, rather a heterogeneous appearance.

The church of S. Emilion, from the want of towers, is externally rather heavy. The nave has two domes, which only appear internally. The structure is lighter than in the former examples, the arch compartment being reduced to a mere arch.

The cathedral of Angoulême, before the destruction of its

southern tower in the sixteenth century, must have been a magnificent building, and worthy of the fine position it occupies. Its massive nave, the lofty towers rising from its transepts, and the lower octagon of the intersection standing between them, would form a group rarely equalled even in that age of fine architectural combinations. The north tower and the octagon still remain. The former is not equal in its area to the whole of the transept from which it springs, but falls within it, in fact corresponds to the central cupola of the structure we have given as the basis of this system of composition. The transept consequently has its pier compartments (compressed as before into solid piers), its arch compartments, and its central dome, which, though spherical, has pendentives rather of a Romanesque than Byzantine character.



ANGOULÊME.

Externally the tower over this dome presents a fine specimen of Romanesque enrichment. It has several stages of shafted arcades variously arranged, resting on strings, the arches being round, and many of them pierced for windows. The proportion of the tower is lofty rather than massive, as is the case with many belonging to the same period. The central octagon is very plain; the diagonal sides are narrower than the cardinal ones. The windows in the former, throwing light into the dome, are original; those in the latter were pierced at the time of the restoration of the church after its injuries by the Protestants. The west front, of which

the elevation is pretty nearly a square, is filled with beautiful sculpture of the twelfth century, in round-headed arches; the whole of very delicate execution; indeed the exterior altogether shows the great refinement of the style of that period in the



Angoulême Cathedral.



Angoulême -

south of France. This is especially remarkable in such of the windows, both in the sides of the nave and fronts of the transept, as remain unmutilated. The nave has three compartments, each roofed with a hemispherical dome on Byzantine pendentives. Of these the western one is evidently earlier than the rest, and than the front which precedes it. It exhibits the plain solid pier, and the wide archivolt of a single square order. The other two are later, and separated by an arch with a narrower archivolt, of two orders. The piers project more into the nave than their corresponding buttresses do externally. The compartment of the intersection has a dome, the plan of which is a square with the angles boldly rounded off; it is lighted as we have seen by windows in



INTERIOR OF DOME, ANGOULÈME.

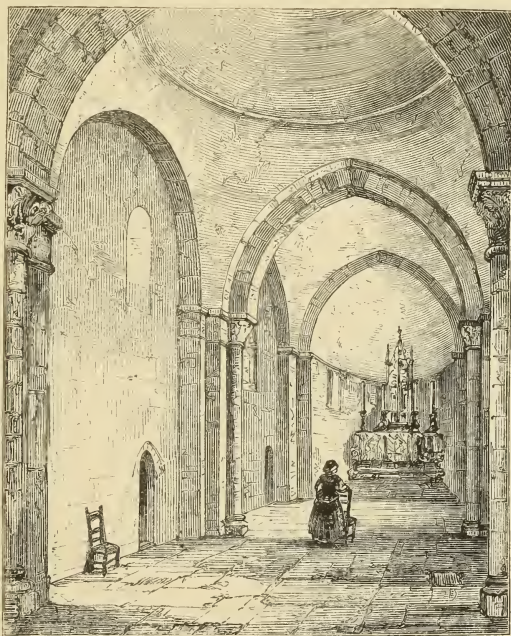
the drum or octagon supporting it. The choir has a semicircular apse, its vaulting being cylindrical and semi-domical. Much late work is added in the way of chapels. The north transept has a short cylindrical vault between the intersection and the area of the tower, which, as I have said, is domed, as was the corresponding

area on the south side, which has also the intermediate compartment. The bearing arches of the nave and intersection are pointed.

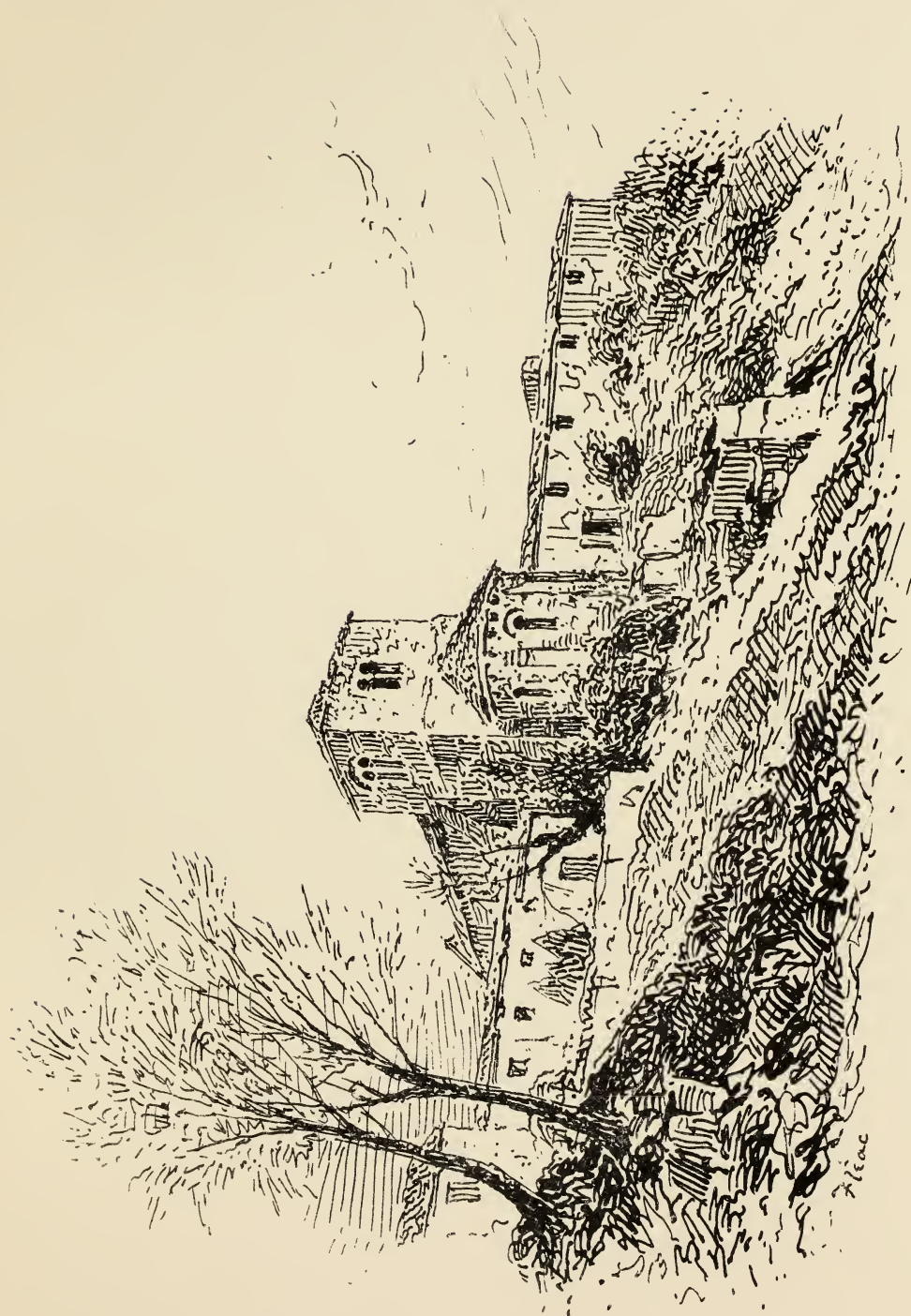
Gerard de Blaye, who became bishop of Angoulême in 1101, and held the see thirty-five years, built this cathedral; according to records, "a primo lapide." This must apply to a construction, which, as was usual, did not involve the demolition of the whole of the preceding structure, and forms no argument against the earlier date of the western bay; of which its manner of connection with the others, to go no further, seems sufficient proof. A full account of the cathedral is given both by M. de Verneilh, and M. Michon. In the work of the latter, (*Statistique Monumentale de la Charente*) is a good engraving of the extremely interesting west front.

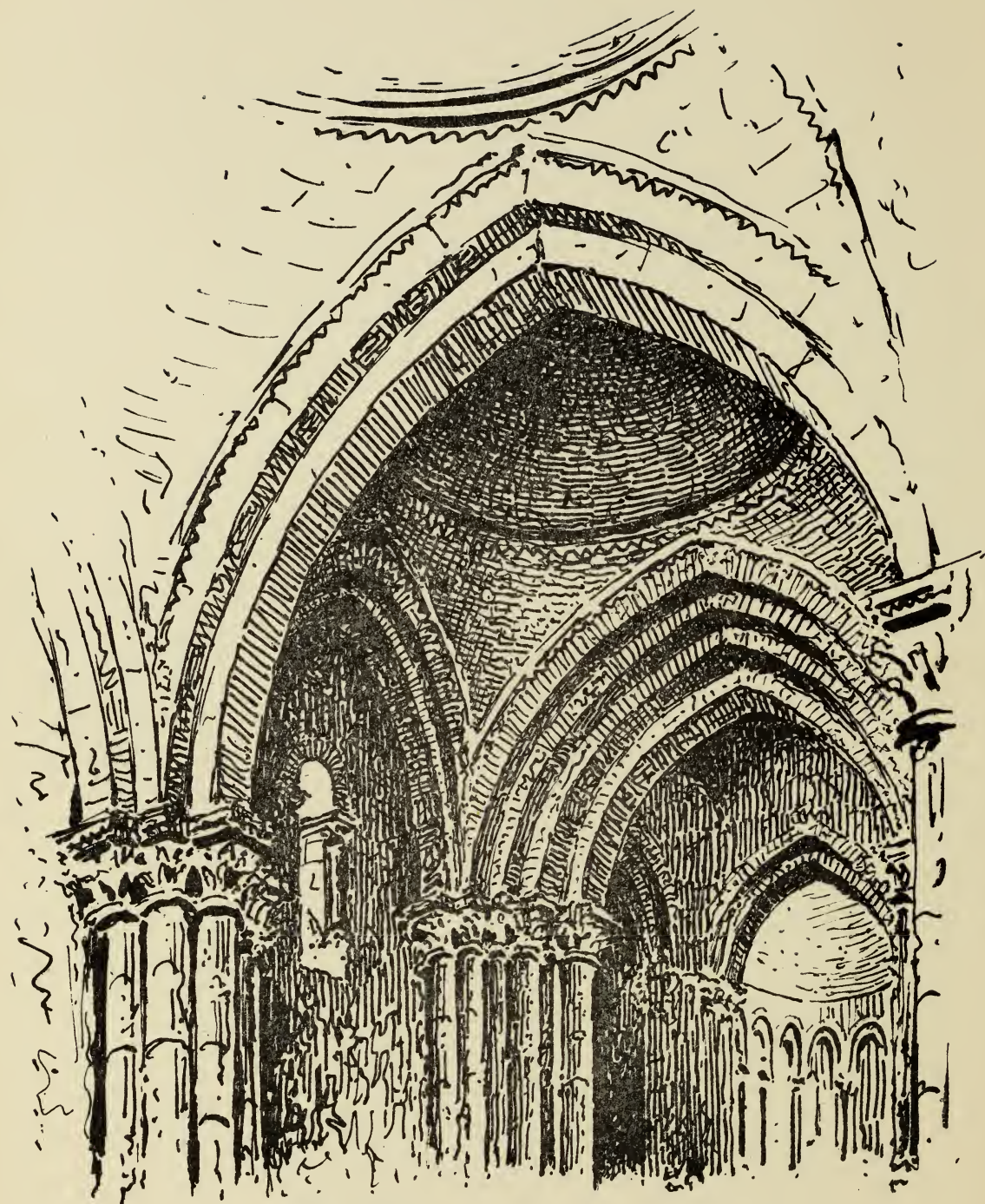
Fleac, near Angoulême, is an example of this system of construction as applied to a small and very simple village church. The nave is roofed by two domes on Byzantine pendentives, separated by a round arch, with not a very wide archivolt. The longitudinal arches in the wall are also round, but those under the tower are pointed. The tower, which stands between the nave and chancel, has its compartment roofed with what we have called the Bernay vault, that is, dome and pendentive belonging to one sphere. The chancel is apsidal, with semi-domical vault. The tower is square, and there are no transepts. The church is pleasantly situated on the bank of the Charente, about four miles from Angoulême.

Roulet, near Angoulême, on the Bordeaux road, is somewhat richer in its ornament, and probably later. It has a nave, central tower, and chancel longer than a mere apse. There are no well-developed transepts. The nave has three domes, the circle separating them from the pendentives having a sort of tooth ornament. The piers present a cluster of five engaged shafts and columns, the longitudinal arches against the wall, as well as the transverse arches, having two square orders; both are pointed. The tower compartment, which is older, has an octagonal cupola on Romanesque squinches. The tower is square, with fine Romanesque belfry



FLEAC.





Roulet

windows, (two double ones in each face) and a conical spire with the fir-apple ornament. The parapet, if original, has a very peculiar style of ornament, namely, a sort of bead or torus, set vertically. This church is characterized by M. Michon as one of the most elegant of those with the series of domes.

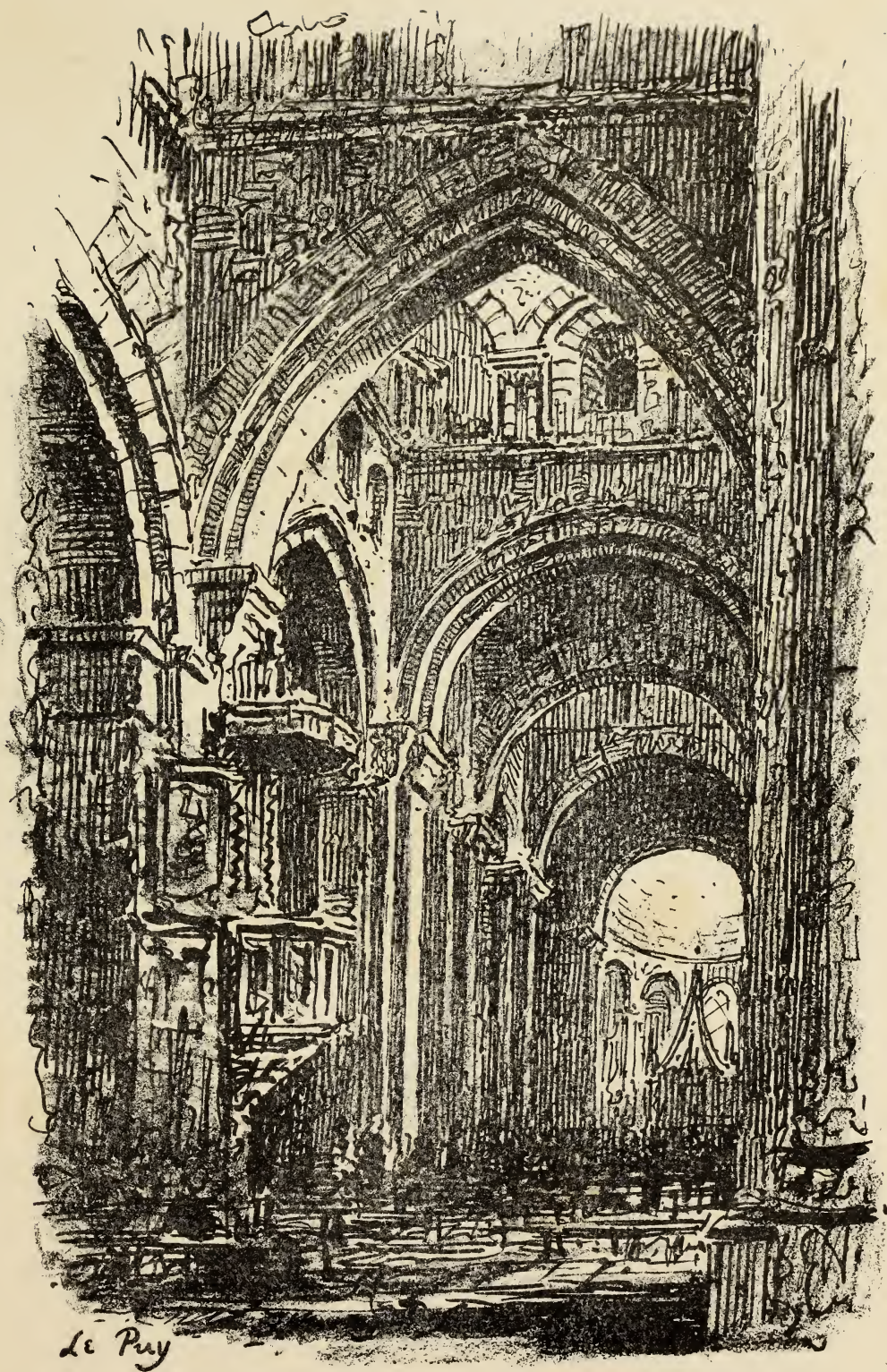
The two works I have mentioned will enable the reader to study these domical churches both in an antiquarian and architectural point of view, and will be most valuable to him if he wishes to make his observations on the spot. They will assist him in forming a most interesting series, according to date and progression of style, a series extending over a period of little less than two centuries; for the part of S. Front we have been considering, is supposed with good reason to have been commenced by Bishop Froterius or Frotaire, about 990, and finished by Géraud de Gourdon in 1047; other buildings begun later may have been finished earlier. The nave of Roulet, which we last noticed, must, from the style of its decoration, belong to the very end of the twelfth century, if not to the following.

I shall not enter into any question as to the propriety of calling these buildings Byzantine. The hemispherical dome, with its peculiar pendentive, is no doubt derived from the east; but the churches which present this feature do not generally differ in other respects from the Romanesque structures of the country. The enrichments are of exactly the same character; and it may be remarked that the cupola of the intersection is very frequently octagonal, and precisely the same which is found through the whole of the south of France, whatever be the roof to the body of the church. S. Front itself is the only specimen that, as it were, stands aloof from the rest.

Before we quit the subject of domical churches, we should turn our attention to a very remarkable building, the cathedral of Puy in Velay. From the precipitous nature of the ground, the elevation of the west front does not correspond with the transverse section of the church itself. The floor of the nave is about the level of the string above the great western door, which opens into a kind of crypt, from which we reach the church by a staircase.

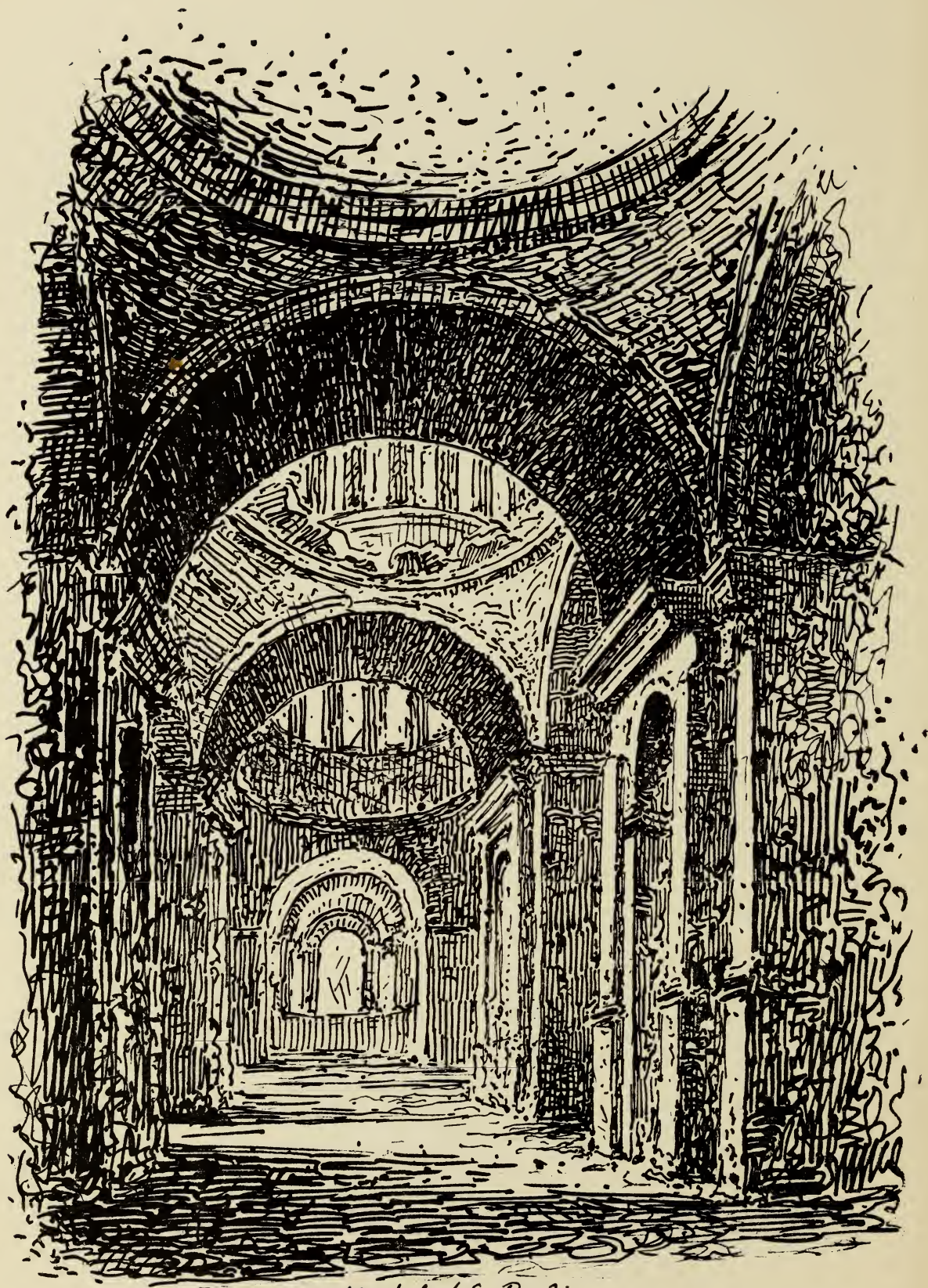
Now as this front is not immoderately lofty in its proportion, the interior itself must be somewhat deficient in height. The architect had, to the eye and imagination, to correct this deficiency. He did this by throwing across, at each division of the bays, an arch supporting a wall pierced with arched openings; thus giving to each bay a rectangular lantern covered with a domical roof. It is clear that this arrangement, by which almost the whole of the real roof is concealed from the spectator, whatever be his point of view, adds an amazing imaginary height; and the light through the clerestory gives to each compartment the effect of an open central tower.

We have seen what the derivatives of S. Front actually are. Is it idle to speculate what they might have been; what perhaps they still may be? On entering the church we are first struck with the pier compartments. Very simple and plain they are in their appearance, but to an architect, I should think, very suggestive. Might they not, instead of being compressed into mere pilasters, be developed into grand masses, affording a marvellous breadth of effect, and capable of receiving the most varied enrichment? Our own architect, Sir Christopher Wren, shows that they may. He may not have known S. Front, but he must have known its model, S. Mark, when he conceived a design, which, had it been carried out, would have given his cathedral the noblest interior in the world. In the model of his intended work, fortunately on a sufficient scale to allow us to appreciate the beauties he aimed at, we see the series of domes with their pendentives, the arch compartment expanded into a wide cylindrical roof, and the pier compartment of sufficient width to exhibit a fine arched recess between columns crowned with a rich entablature. The recurrence of these masses, few in number, but at wide intervals, and their reappearance at a distance beyond the immense area of the central dome, gives a perspective of length not surpassed by the finest Gothic buildings. We cannot help feeling and being sure of this, while we stand within that wooden model, less than twenty feet in length. But the lighting of the building must be considered. I have attempted to give the effect of S.





Le Puy.



Model of S. Paul's -



S. MARK.

Front as I saw it. The windows in the domes being stopped up, the domes themselves are dark, of course with considerable gradation. The principal light, admitted through the windows of the fronts, rests upon the pier masses, but is gently diffused through the whole, without any strong contrasts. The accidental throwing back of the springs of the arches which we remarked, puts these masses into a somewhat bolder relief than would otherwise be the case. I have not seen S. Mark's, but give a sketch for which I am indebted to a friend, which shows the actual effect of light and shade. Here the light is introduced in great measure through windows at the base of the dome, as originally at Perigueux. These small openings must rather catch the eye, and disturb the harmony. But Sir Christopher Wren brings the light through the top of the domes over his nave, and the effect is inconceivably fine. The domes are now light instead of dark, the arch compartment dividing them, in deep shade. One or other of the opposite pier masses, catches a strong light, and is insulated from the roof it supports by a sparkling cornice. The alternations of light and shade lead us to the central dome, uniformly pervaded by a delicate aerial tint, and the choir and apse beyond are massed in a faint shadow. I have little doubt that the building, if carried out on the scale intended, would have shown in its interior the same distribution of light and shade (one certainly unattainable in Gothic architecture) which we perceive in the model.

Perigueux could easily be put into revived Italian, but could S. Paul's be put into Romanesque? Can an interior, similar in its composition, in its distribution of light and shade, and in the grandeur of its architectural masses, be produced in a pure, consistent, and refined round-arched style? If so, it is surely worth while to try and solve the problem. The admission of light through the top is easy enough. Where the principal dome is covered with a tower, the opening of the former might be simply glazed, and the windows of the latter placed at a sufficient height to throw the light well down upon it. The other domes might be covered with glazed cupolas of stone or wood, or else lighted by dormer windows in the roof.

I am convinced that the Mosaics of S. Mark's have, and were intended to have, the effect of isolating the roofs from the pier compartments below, so as to allow, without impropriety, an architectural completeness to be given to these masses.

How to give this completeness, and to attain to, or exceed the dignity of the piers in the model of S. Paul's, is the difficulty, and this is the problem I throw out for the consideration of architects.



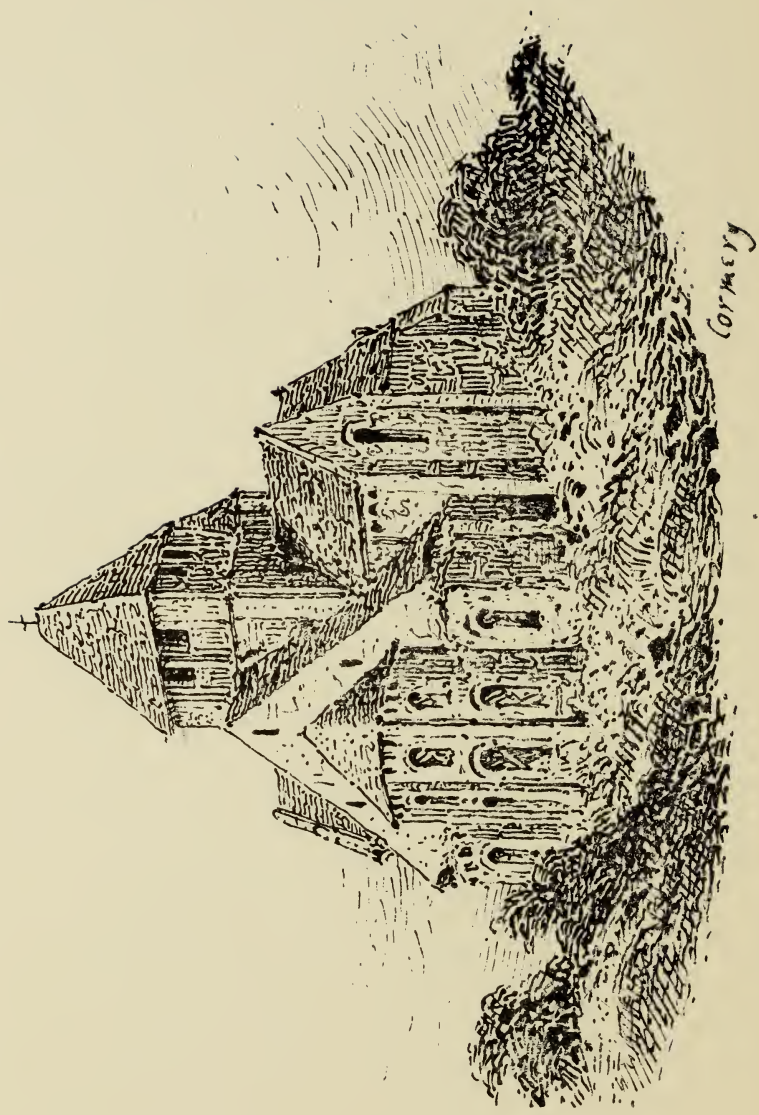
ROULET.



NEAR LOCHES.

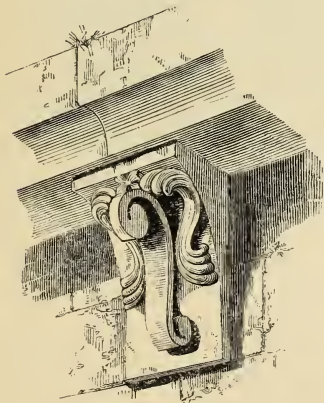
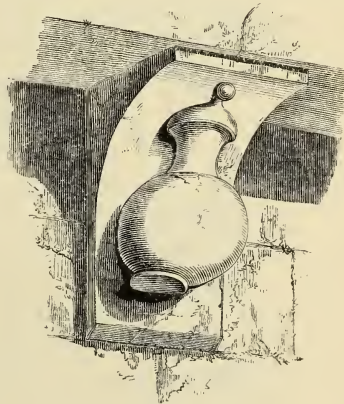
CHAPTER VII.

WE will now resume our wanderings, with a less definite purpose, but still in the hope of occasionally meeting with something that may please or interest us. We return then once more to the



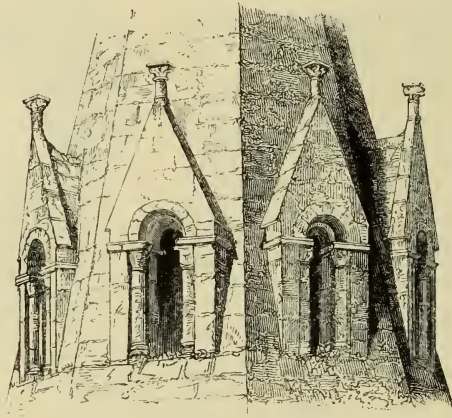
the capitals of the jambs to the belfry windows. Possibly a spire was intended, as at Loches. The nave has a pointed barrel roof, but as it has also some transverse timber beams, I cannot be certain that a part of it at least is not plaster. The roofs of the transepts and chancel are unquestionably of masonry, and it is difficult to pronounce whether they are pointed or cylindrical. Those of the apses are semi-domical. The tower compartment has a hemispherical dome with pendentives, precisely similar to those of Perigord, and resting on pointed arches. All the windows are round-headed; but the western door is pointed, and consists of two plain square orders and a label. There is considerable enrichment externally towards the east end; a cornice of considerable projection is supported on rather massive engaged shafts, with capitals of foliage and square abacus. In the intervals are some curious brackets, one of them is very like a coffee-pot. The situation of this church, overlooking the village and river, is extremely pleasing.

But the principal feature of the place is the steeple of the ruined



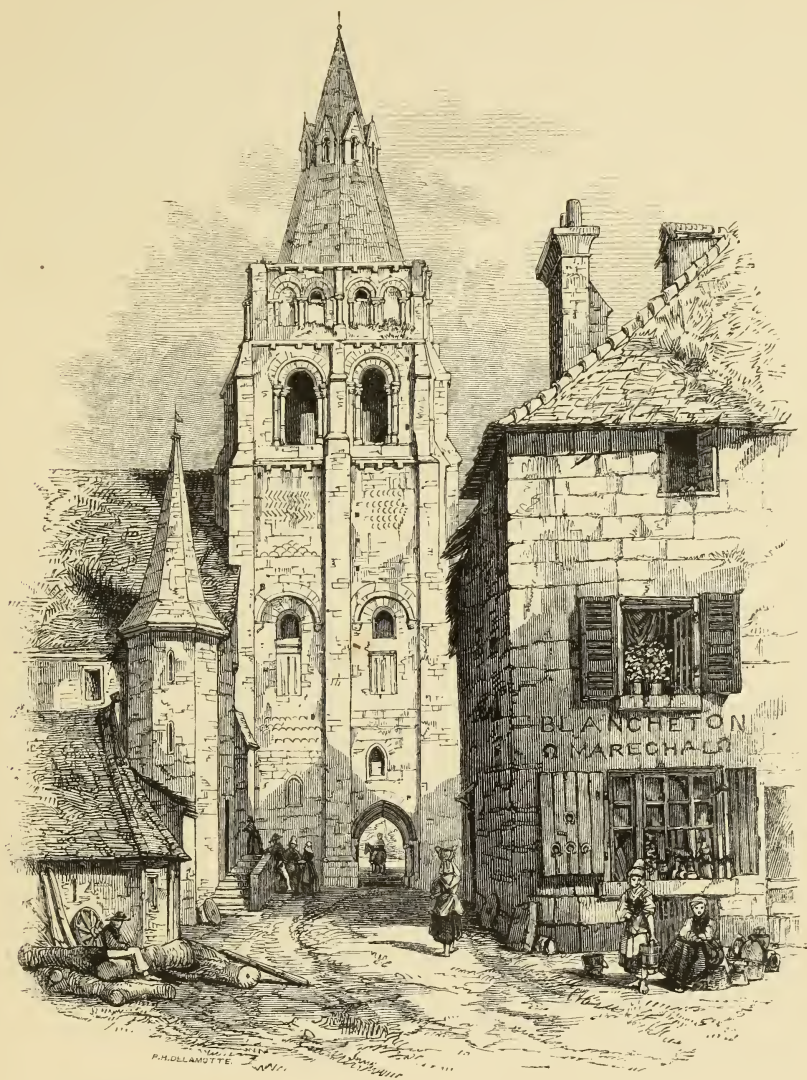
abbey, which must have been a building of considerable size and

importance. It is a fine tower and spire, situated evidently at the west end, but not having a central door for a principal entrance. It has stages of Romanesque windows, and some sculpture in the west wall externally; and also some curious masonry, which, though in stone, seems to have been imitated from the brick masonry in the pile of Cinq Mars. The spire, which is octagonal, is so arranged that an angle corresponds with the middle of each face of the square tower; and one, consequently, with each angle. I did not see what the pendentives were. Considerably above its base is a stage of spire lights, one on each face, eight in all, of pure Romanesque, exhibiting the character rather of the eleventh than twelfth century. I am not acquainted with any octagonal



CORMERY.

spire exhibiting earlier decided characteristics. There are several large Romanesque fragments among the remains of the church, of which it would not be very difficult to trace the plan. The monastic buildings are on the north side of the church. A long range, attached to the tower, appears to belong to the thirteenth, or early part of the fourteenth century; and the cloisters have a beautiful arcade of plain pointed arches with shafts and capitals, very like our early English. The effect of some windows of a single light, with a free trefoil feathering in the head, is extremely good. Near the east end are the remains of a polygonal chapel of later date; apparently Flamboyant.



CORMERY.

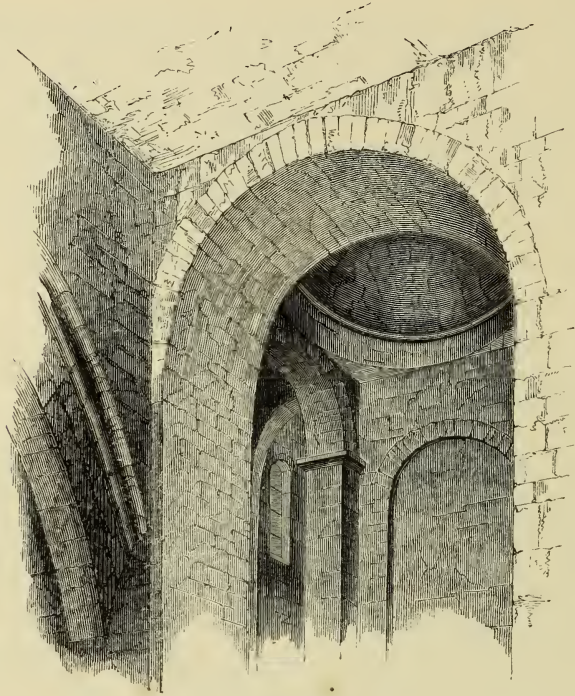


Following the course of the Indre downwards, we pass Evres and Veignes, both of which have spires set diagonally, as at Cormery. The tower, in each, stands on the south side, near the chancel; the churches are picturesque, but afford little to interest the antiquary.

S. Branch, south of the Indre, at a few miles distance, has a cross church, of which the central tower and chancel were partly rebuilt in the course of the last century, in consequence of injuries caused by the fall of the spire. Still the arches under the tower appear old; and if plainness be any proof of antiquity, they must be very old. A single square order, on a massive impost of the same section, the arch resting on a very simple string, constitutes the whole. There is no vaulting to the compartment. The north transept is vaulted with ribs, apparently of twelfth-century work. The nave is plain, without aisles, and unvaulted; somewhat wider than the chancel, and lighted by narrow round-headed windows. The round-headed western door has an appearance of great antiquity. This, and some other naves of churches which we shall have to mention, should be carefully examined, and compared together; as it is more than probable that some of them date from an earlier period than the eleventh century.

Passing the ancient keep of Montbazou, which, like Loches, is perfectly Norman in its character, though it has the cylindrical buttress, we next arrive at the little village of Monts, whose picturesque church ranges over a period of five or six centuries; for I should be quite as much inclined to attribute to the tenth as to the eleventh century the lower part of the south tower. The principal apse evidently belongs to the twelfth; and the north side presents the row of gables so common in additions of the fifteenth and sixteenth. The tower compartment, though not central, has a hemispherical dome, the pendentives of which are little more than flat projections. The arches are semicircular, and perfectly plain. It is not improbable that this tower was originally central, and that the present south aisle of the nave and chancel occupies the place of the original nave and chancel themselves. This conversion of a small church into the aisle of a much larger

one, seems to have been by no means uncommon, and that at an early period. The principal apse is semicircular, and has late Romanesque work, tolerably rich. The bearing arches of this portion are pointed.

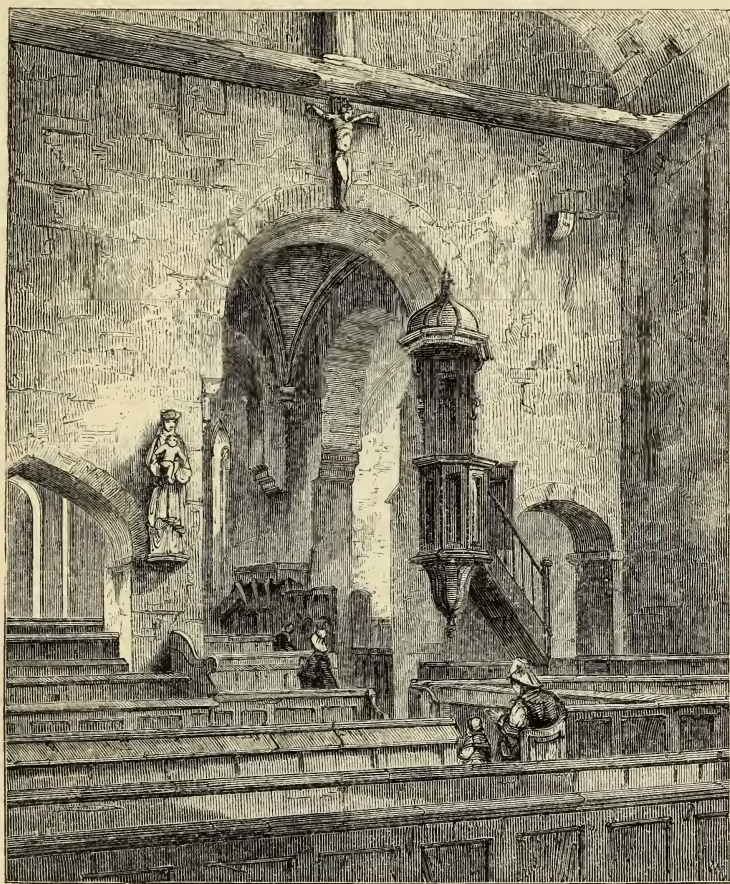


MONTS.

The next village is Artannes, the church of which deserves a very careful examination. To its east end is attached a castellated mansion, apparently of the fifteenth century; but most of the church is earlier. The chancel, which is not apsidal, though it probably replaces one of that form, seems a work of the twelfth century, and has some round-headed windows, though the arches are mostly pointed. The vaulting is ribbed, and somewhat domical. The central tower is low, and covered with a wooden spire. It has a pair of round-headed windows in each face, of two plain square orders. It is often difficult to decide whether work of this character belongs to an early Romanesque period, or to a comparatively modern restoration; and on looking at the interior, I somewhat hesitated in assigning the earlier date in the present



instance. The transepts are Romanesque, but the northern one has a large eastern aisle, which forms a double transept ; this is of a late date. The nave, I am convinced, is very old. It is much



ARTANNES.

wider than the area of the tower, so much so that it might be divided into aisles ; and, in fact, opens into the tower and transepts by three arches. These are plain and round-headed,* as also are the other arches of the tower. The vaulting of its compartment is evidently later than the piers. The nave is not vaulted ; its windows are round-headed, narrow, and with deep jambs ; but not

* The northern one is pointed, but appears to have been altered.

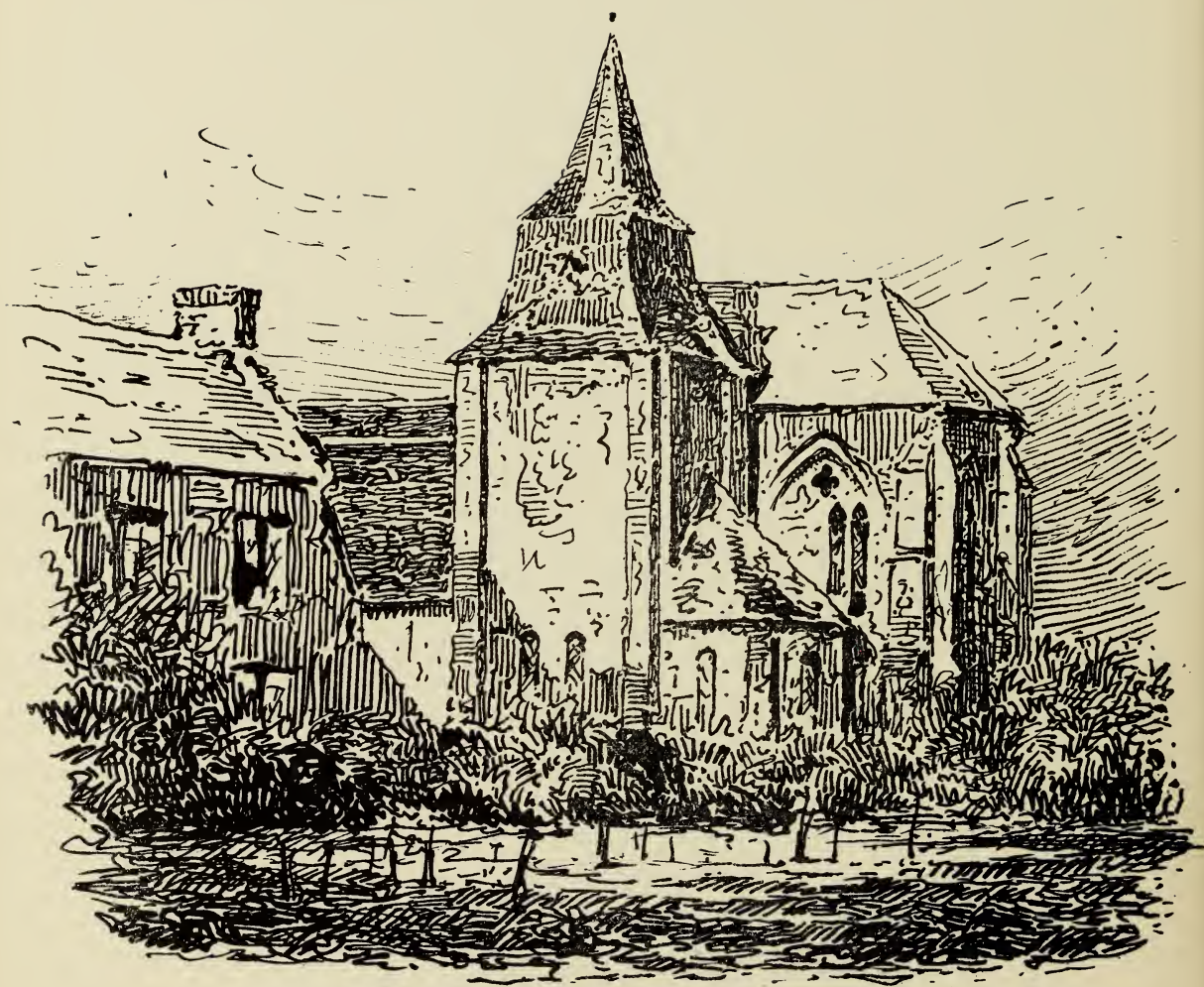
much splayed ; very different from any windows in the chancel. The west end has been buttressed up at a later period ; nor, I think, does its door exhibit early features.

Pont Ruan, as my guide assured me, is a very old church, founded in the sixth century. Now, in a small village church we are perhaps more likely to meet with some of the original structure than in fabrics of greater size and importance. I believe, French antiquaries lay great stress on the “*petit appareil*,” the masonry of small, nearly square stones, pretty regular, and not very closely jointed ; and consider that where it appears very decidedly, at least in certain districts, it argues a date more remote than the

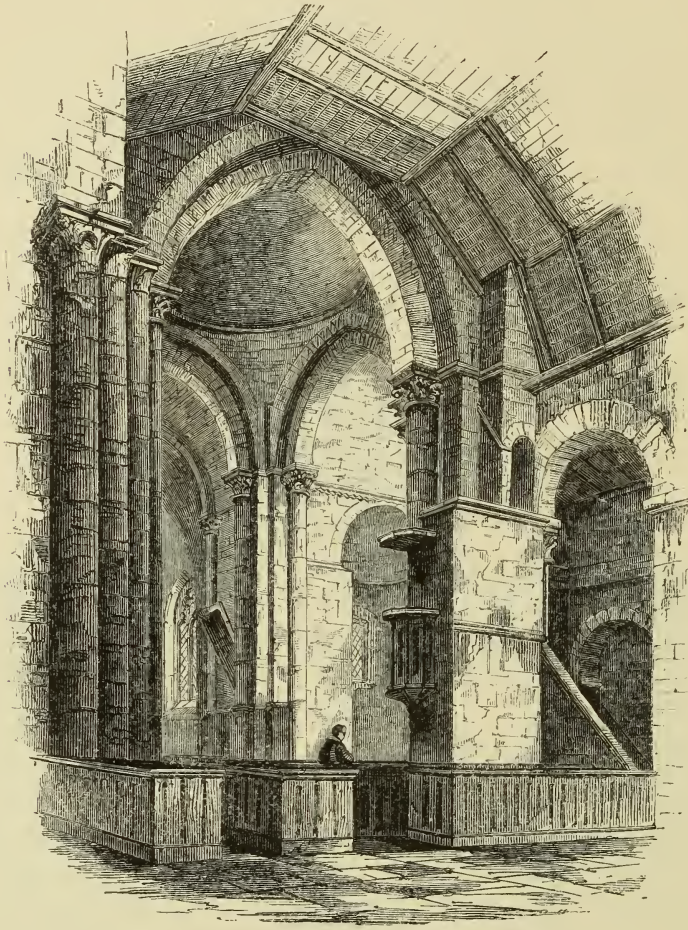


PONT RUAN.

tenth or eleventh century. The nave of this church certainly presents the masonry in question more clearly than either S. Branch or Artannes ; but not quite so clearly as Chanceaux, a church on the other side of the Loire, which I shall mention in its place. The windows are round-headed and narrow, and there is an early Romanesque north door, though supposed to be much



Vallières



VIELADRY.



later than the building to which it is attached. As in the last example, the nave is much wider than the chancel; but as there are no transepts, a window (of the thirteenth century) is inserted on each side of the chancel arch. This part of the church also shows the commencement of a division into aisles, which however does not seem to have been carried further. The chancel is early pointed, and loftier, though narrower, than the nave; its east end is flat, and over the chancel arch is a small bell gable.

Near this, also upon the Indre, is Saché; the church of which consists of a nave, and angular apsidal chancel. On the south side is the tower, of early pointed work; on the north an aisle has been added presenting a series of gables. The old part of the church, viz. the nave and chancel, belongs to the end of the twelfth century, and is decidedly Angevine; the compartments being square, the vaulting very domical, and the engaged piers massive and projecting. The bearing arches are pointed, those of the windows mostly round.

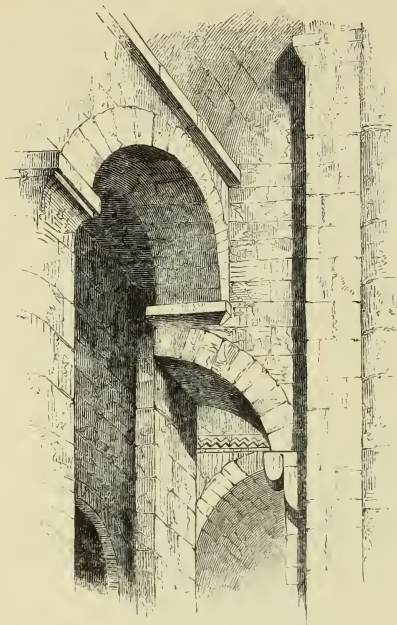
There is also something Angevine in the church of Azay le Rideau; but the oldest part, now the north aisle, tower and its eastern apse, seem, as in other instances, to have constituted formerly the whole church.

Such is also the case with Valléres, which has a massive southern tower with an eastern apse; the tower compartment has a cylindrical vault, the apse semi-domical. The actual chancel is polygonal, and seems to belong to the end of the thirteenth or beginning of the fourteenth century. The rest of the church is restored.

This church lies near the Cher, at a short distance from its junction with the Loire; and we will now trace upwards the course of the former river.

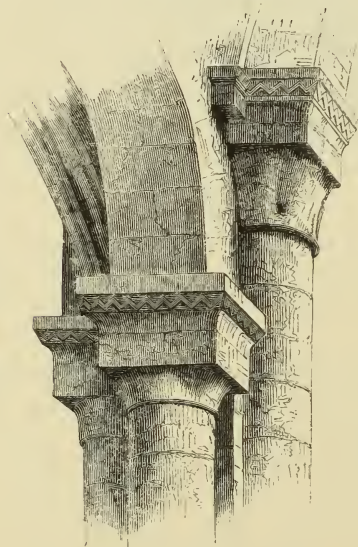
Villandry has a Romanesque church, combining in itself the chief characteristics, one or other of which is found in most churches of this district. It has a nave, transepts, central tower, and three apses, viz. one to the chancel, and one east of each transept. Except a few insertions the whole is of one style, and, I should think, belongs to the eleventh century. The nave is wider than

the chancel, without aisles, very plain, and unvaulted. It has a



VILLANDRY.

rather handsome round-headed western door. The arches under the tower are pointed, of two plain square orders; their imposts have shafts and capitals. The transepts and intermediate compartment of the chancel (that between the intersection and apse,) have a pointed barrel vault; the apses themselves, which are semicircular, a semi-domical one. The tower compartment has the circular dome (as in Perigord) on Byzantine pendentives. The tower is square and massive, and the sides which are perfect have round-headed arches in the belfry stage, of which the orders and imposts have square sections. On each side of the western tower arch is an opening from the nave to the transept, forming a semi-arch; and at this part of the nave there is a small lateral recess, which I do not remember to have noticed in other churches. A handsome chateau of revived Italian, with some earlier portions, adjoins the village.



SAVONNIÈRES.

Savonnières. — A nave with aisles, a short polygonal chancel, and a tower with a lofty wooden spire, between the nave and apse. The arches are mostly pointed; still the style, at least in the earlier parts, is decidedly Romanesque. This applies to most of the piers



S. Martin le beau

and arches, and to a beautiful south doorway, which is pointed, but has its architrave enriched with good Romanesque sculptures.

The drive from Tours through Savonnières and Villandry to Vallères is a very agreeable one; and by crossing the river at Langeais, and returning to Tours on the opposite side, you would make a very satisfactory day's excursion.

S. Martin le Beau (de Bello, so called from a victory obtained over the Normans in the ninth century by the aid of the relics of that saint) is a Romanesque church of the twelfth century, with



ST. MARTIN LE BEAU.

late additions. The west door is rich, and exhibits some very delicate workmanship; it is round-headed. The apse is semicircular, and is remarkable for not having a central east window, the number being eight, and consequently the eastern extremity presents a compartment between two windows; these are narrow, round-headed, and of good workmanship. The tower, a low plain one with a round-headed arcade, stands on the south side.

La Croix, Bleré. — A small cross church, with semicircular apses to the chancel and east sides of the transepts. These are Romanesque; but the rest seems to have been considerably repaired, or rebuilt, in the fifteenth or sixteenth century. The little central

octagon is elegant in its proportion, but does not contain anything remarkable in detail.



CHAPEL AT BLERÉ.

Bleré.—An early pointed octagonal tower and stone spire, the diagonal faces being narrower than the cardinal, and all having fine lancet windows with shafted jambs. The abacus is square. On the north side this appears to be the central tower of the church, having a small transept, a semicircular eastern apse, and a Flamboyant nave. But the greatest part of the present church is attached to this on the south side, and yet presents some early work at the south-west corner. With the exception of this, the apse I have mentioned, and the steeple, the work is chiefly Flamboyant.

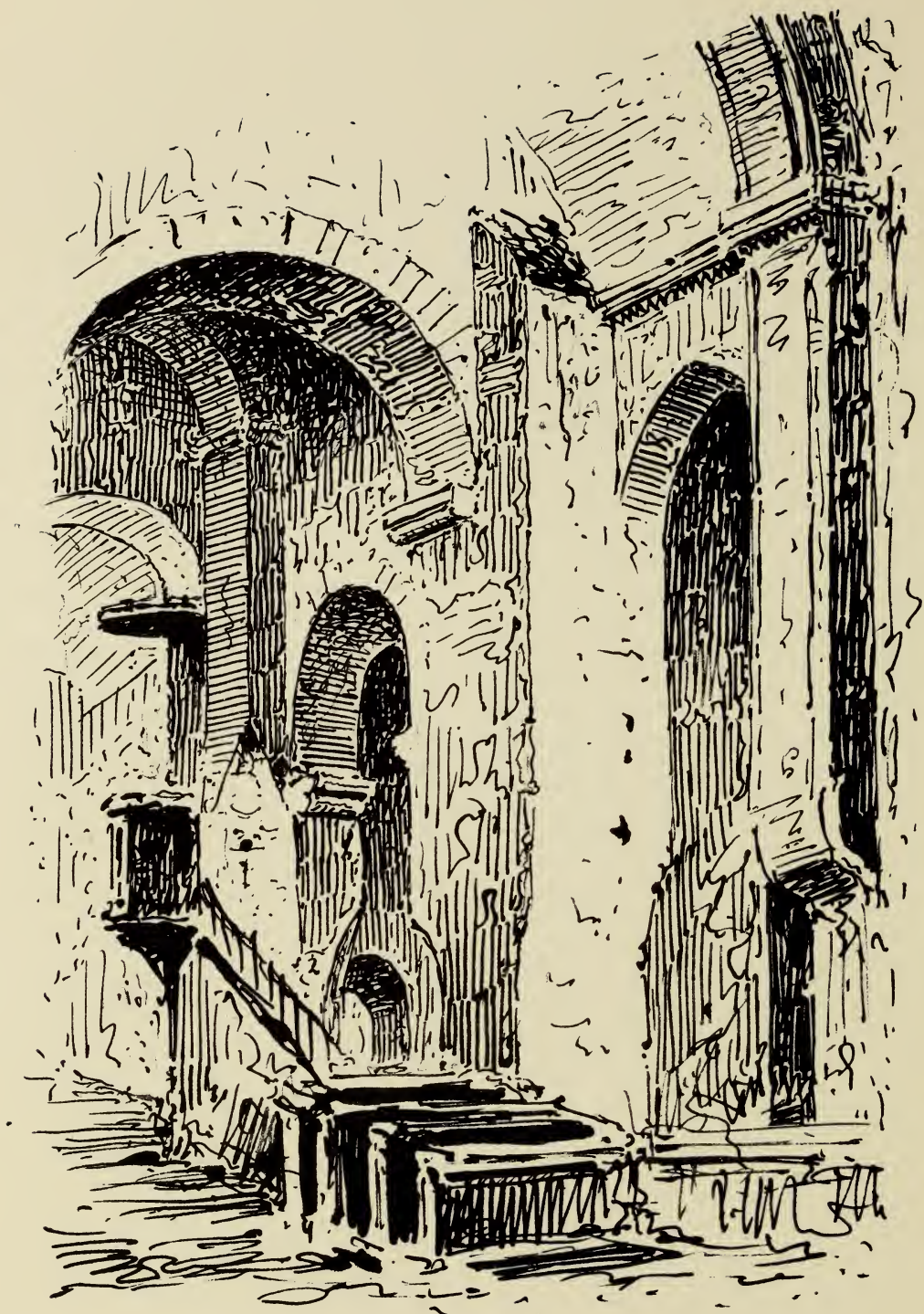
Outside the town is a beautiful little chapel of debased Gothic.



La Croix - Bleri .



Bleu



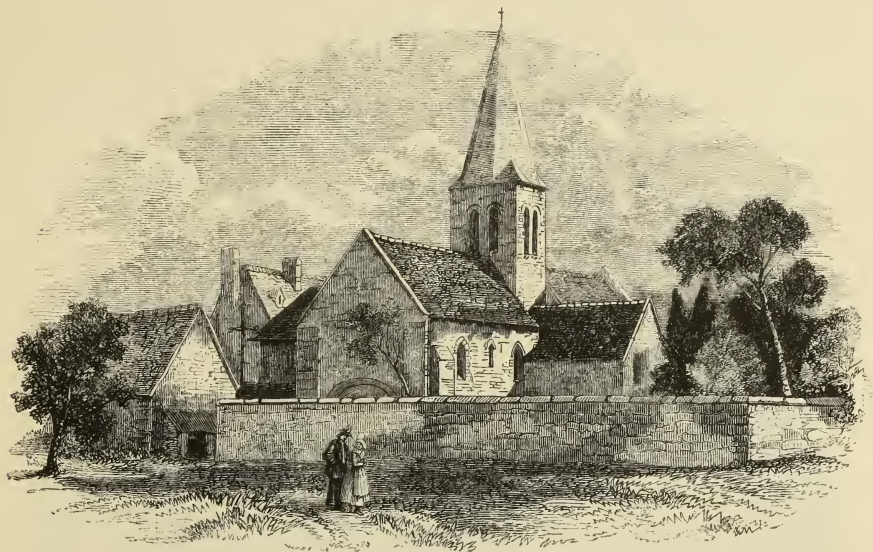
Airay - Touraine -



Chiffaux

It is square, with a polygonal apse, and crowned with an octangular dome. This, however, does not appear internally, the roof being groined with ribs.

Civray must not be confounded with a town of the same name having a fine church, which we shall notice in a subsequent chapter. The church is plain externally, with a central tower.



This has much of that ambiguous character we remarked at Artannes, indeed the masonry gives a very strong evidence of late restoration. The internal arrangement is very similar to Artannes, the western arch of the tower compartment standing between two others which open into the nave. All are very plain. The church has no transepts, but the tower being narrower than the nave and chancel has a compartment on each side.

Passing near the well-known chateau of Chenonceaux, we arrive at Chisseaux, which has an octagonal tower between the nave and chancel. The latter is polygonal, and evidently belongs to the twelfth century. The nave has every appearance of being much earlier.

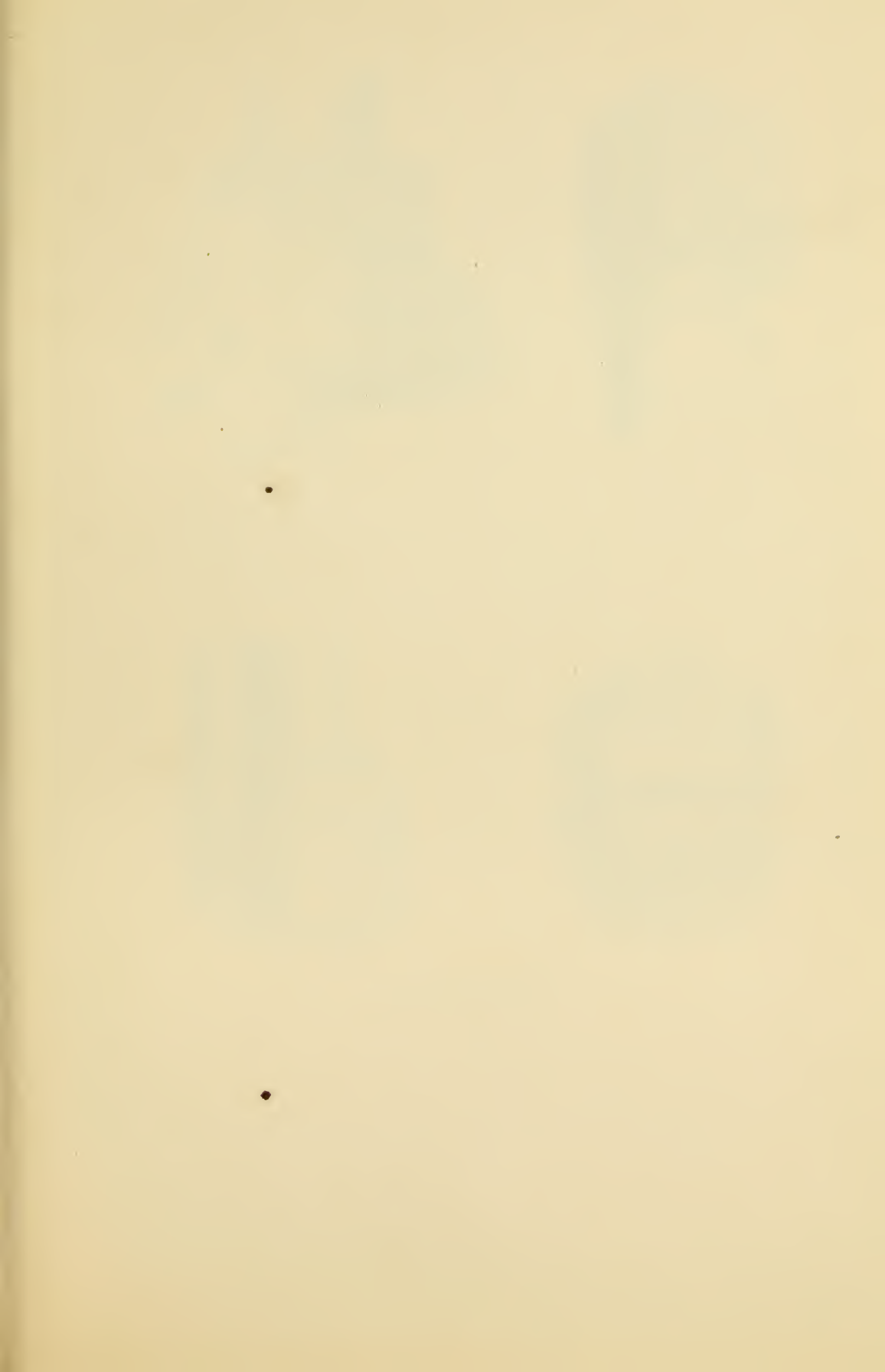
There is much to induce the artist to linger at Montrichard, which has a castle with a fine keep of Norman character; a

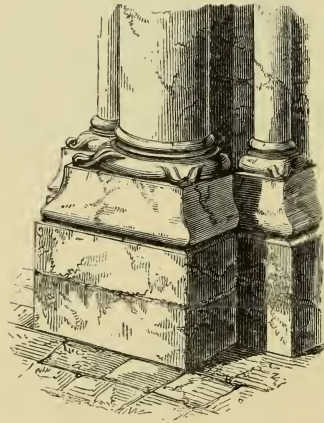
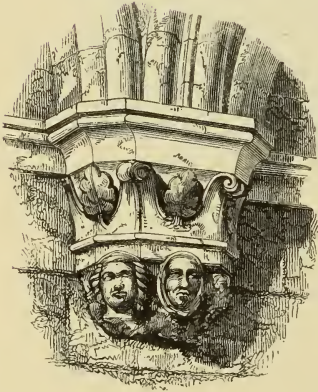
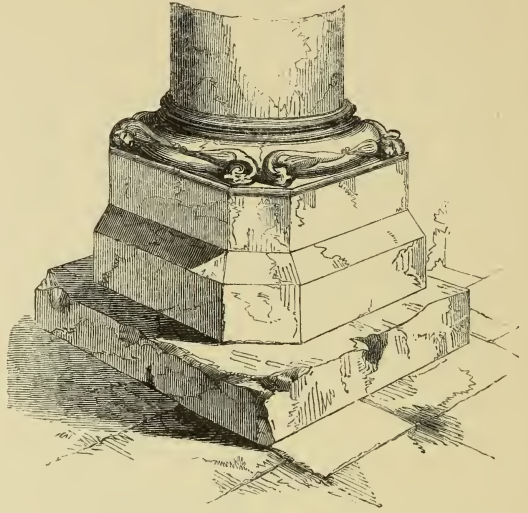
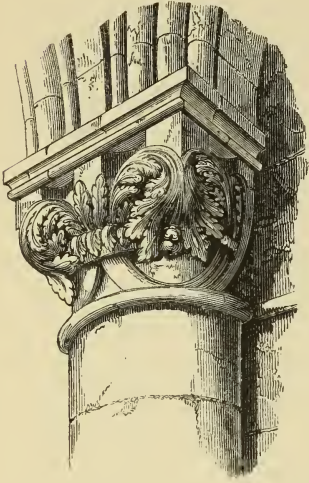
Romanesque church with an apse, and southern tower; and a cross church of rather later style, with a central tower, much restored. The town itself is of an ancient character, and affords some extremely picturesque street views. But when I last went through it I had not much time to spare, as I was anxious to visit the interesting ruin of Aiguevive, a little to the left of the road to Loches. It stands in private grounds, but thanks to the liberality of the proprietor, no obstacle is presented to the tourist who wishes to examine it. An account is given of this building in a very pleasing article in the Proceedings of the Touraine Archæological Society. It is a pure specimen of the transitional style. The church consists of a nave with aisles, central tower and transepts,



AIGUEVIVE.

and the usual triapsal east end. All the bearing arches are pointed, those of the doors and windows round. The upper part of the tower forms an octagon of unequal sides, the cardinal faces having two belfry windows, the diagonals one. It is crowned with a lofty stone spire. The piers of the nave are cylindrical columns, not very massive; the capitals are elegant in their design, but have not much minute or delicate workmanship. The roof, which has been removed, was a pointed barrel vault, having for abutment a half-barrel vault over the aisles. The west end has a large porch or narthex. A few of the monastic buildings remain, forming

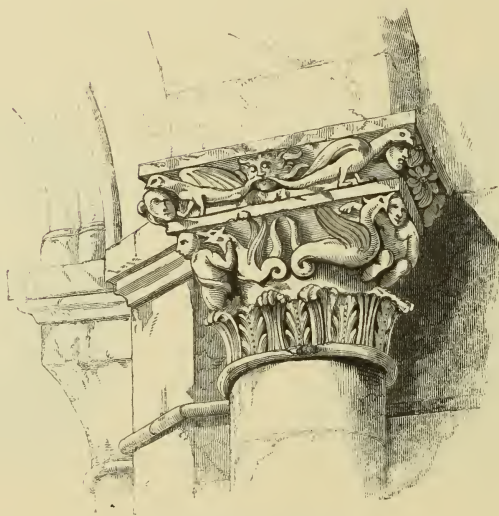




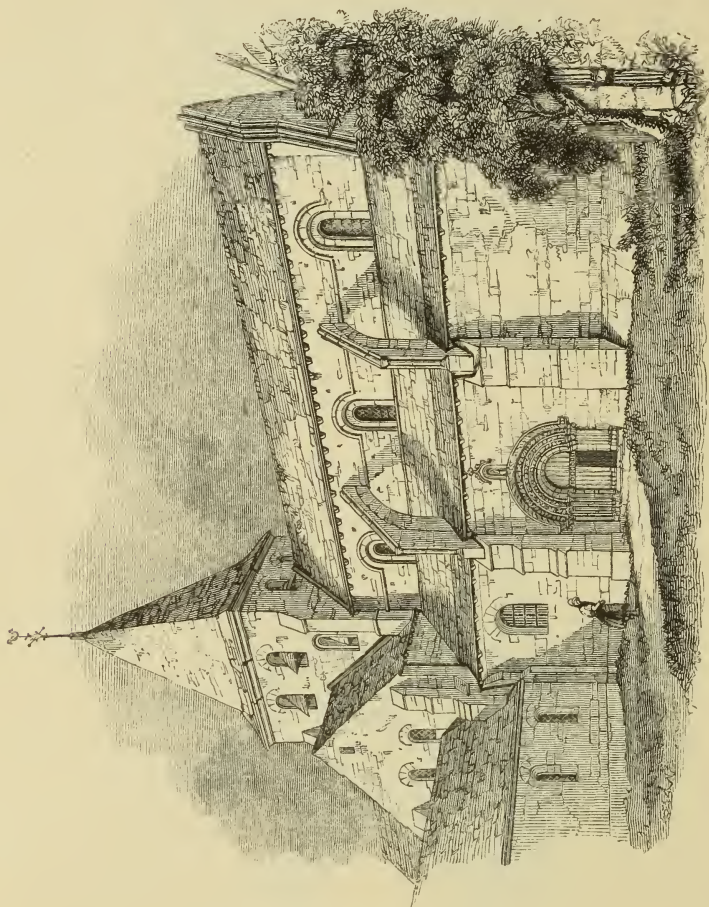
ST. DENIS, AMBOISE.



ST. DENIS, AMBOISE.



ST. DENIS, AMBOISE.

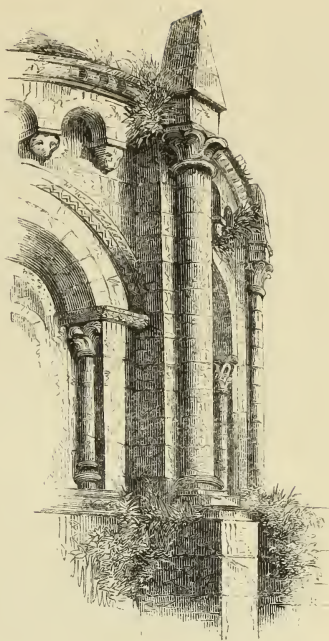


ST. DENIS, AMBOISE.

with the church a picturesque group, which is further set off by the delightful scenery which surrounds it. The similarity in composition of the steeple to that of Bleré will be noticed by the architect.

On the south bank of the Loire, above Tours, is Montlouis, a church indebted for its picturesqueness to its situation, and additions of latest Gothic period. The chancel and apse are Romanesque. The exterior of the latter has a bold cornice on brackets, and massive engaged shafts with capitals.

St. Denis, Amboise, is a cross church, with a massive central tower. The style is Romanesque and transitional; one of the bays has something of the Angevine vault.



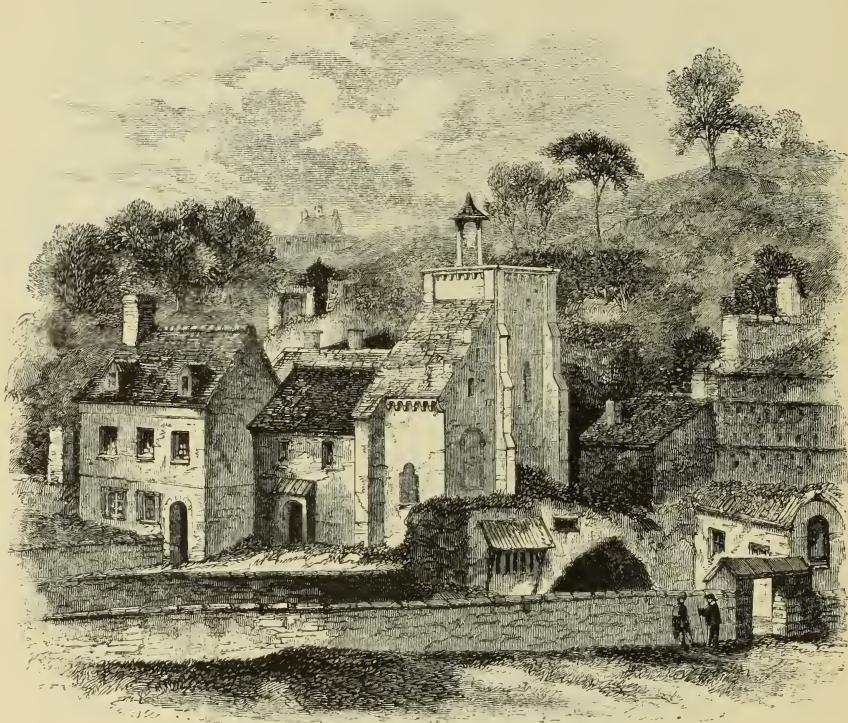
MONTLOUIS.



ST. DENIS, AMBOISE.

On the north side of the Loire, opposite Tours, is S. Symphorien, a Romanesque cross church, swamped by a Flamboyant nave.

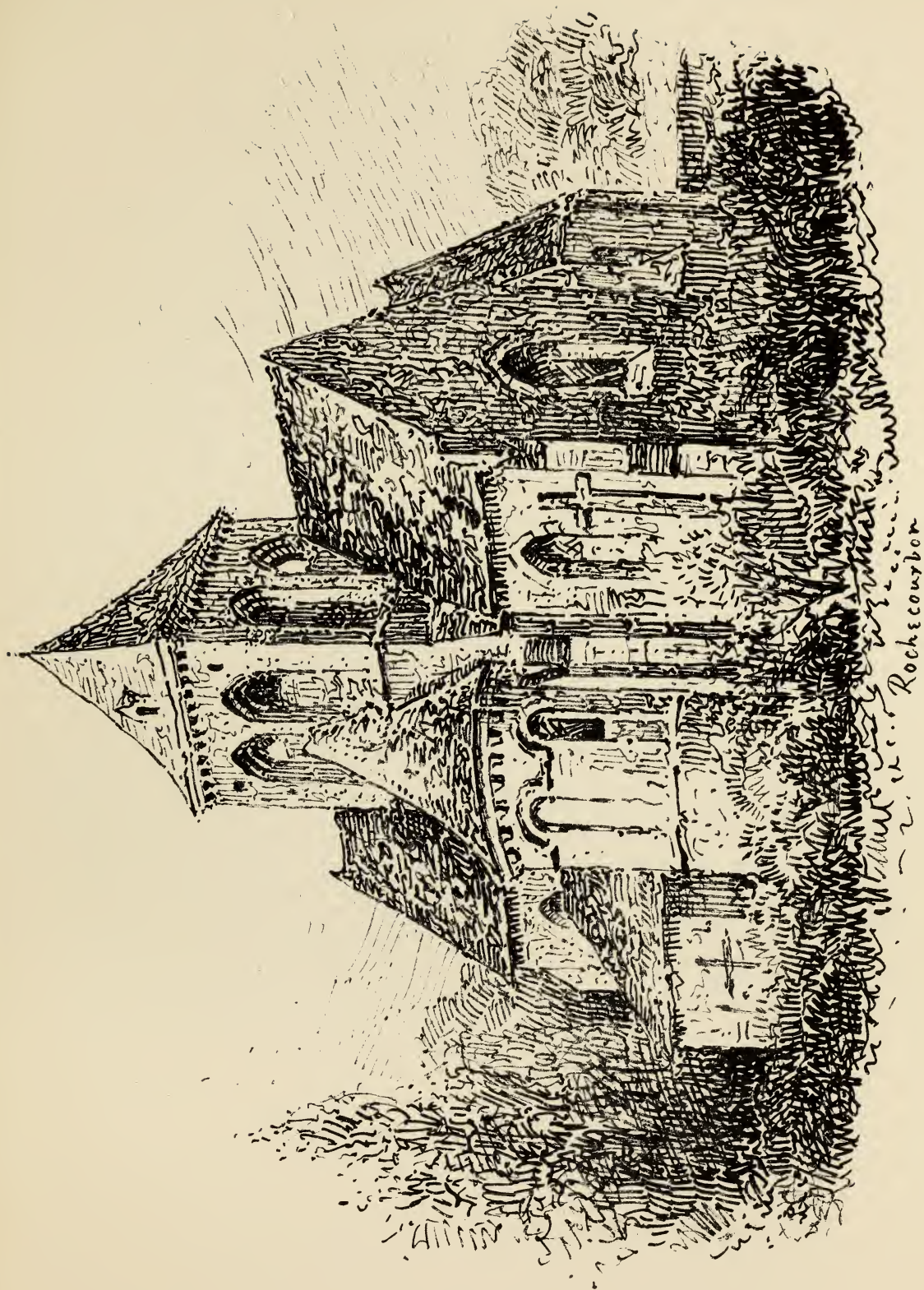
Following the course of the river upwards, we come to S. Radegonde, a Romanesque church built against the rock, on the top of which, north of the nave, stands the tower, which communicates with a chapel beneath, cut in the rock.



ST. GEORGE.

The chapel of S. George is also in part subterranean. The tower compartment, between the actual chancel and a chamber cut in the rock, has a circular dome on round arches, which seem of considerable antiquity.

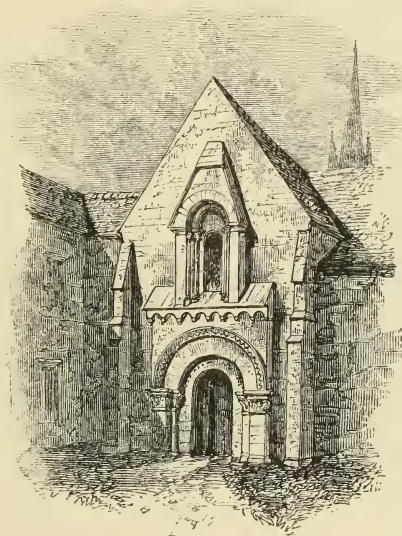
Rochecorbon, distinguished by the slender square turret crowning its perpendicular face of rock, has, in the valley below, a Romanesque church, with central tower, transepts, and apse.





CINQ MARS.

The nave is without aisles, and has narrow round-headed windows. The belfry stage of the tower is later, and has pointed arches. I should not suppose any part of this building to be earlier than the twelfth century. The rocky banks here, as in other parts of the Loire, as well as the Cher, and the Indre at Loches, are scooped out into numberless habitations, sometimes rising above each other in terraces, the roof forming a vineyard.

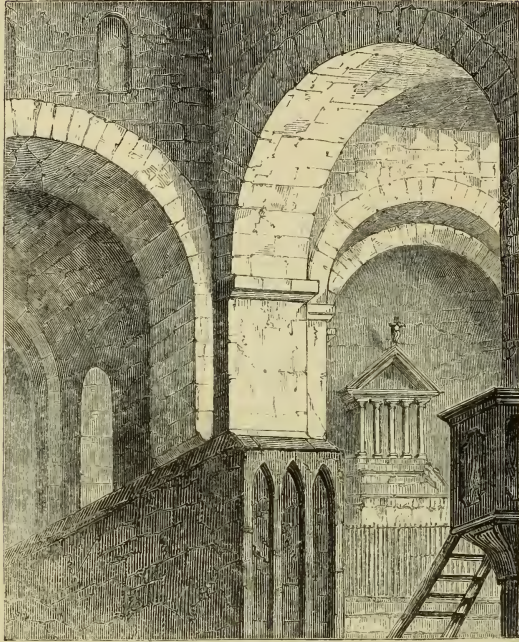


VERNOU.

Vernou has an early Romanesque west front of rather curious composition ; the rest of the church is transitional, or early pointed. On the same side of the river, below Tours, is the chateau of Luynes, near which are the remains of an aqueduct.

The very curious pile of Cinq Mars is a solid tower of brick-work, crowned with four pinnacles ; it is supposed to have had a fifth in the centre. The south face has some ornamental work, which seems, as we have remarked, to have found imitators among the architects of the eleventh and twelfth centuries. A gateway remains of the chateau of Cinq Mars. The church has a central tower with a stone spire, transepts, and apse. The nave is without aisles. The tower compartment has a cylindrical vault, and its arches are round, of a single square order, with a plain impost

and string. The intermediate compartment has a cylindrical vault; the apse, and that of the south transept, semi-domical.



CINQ MARS.

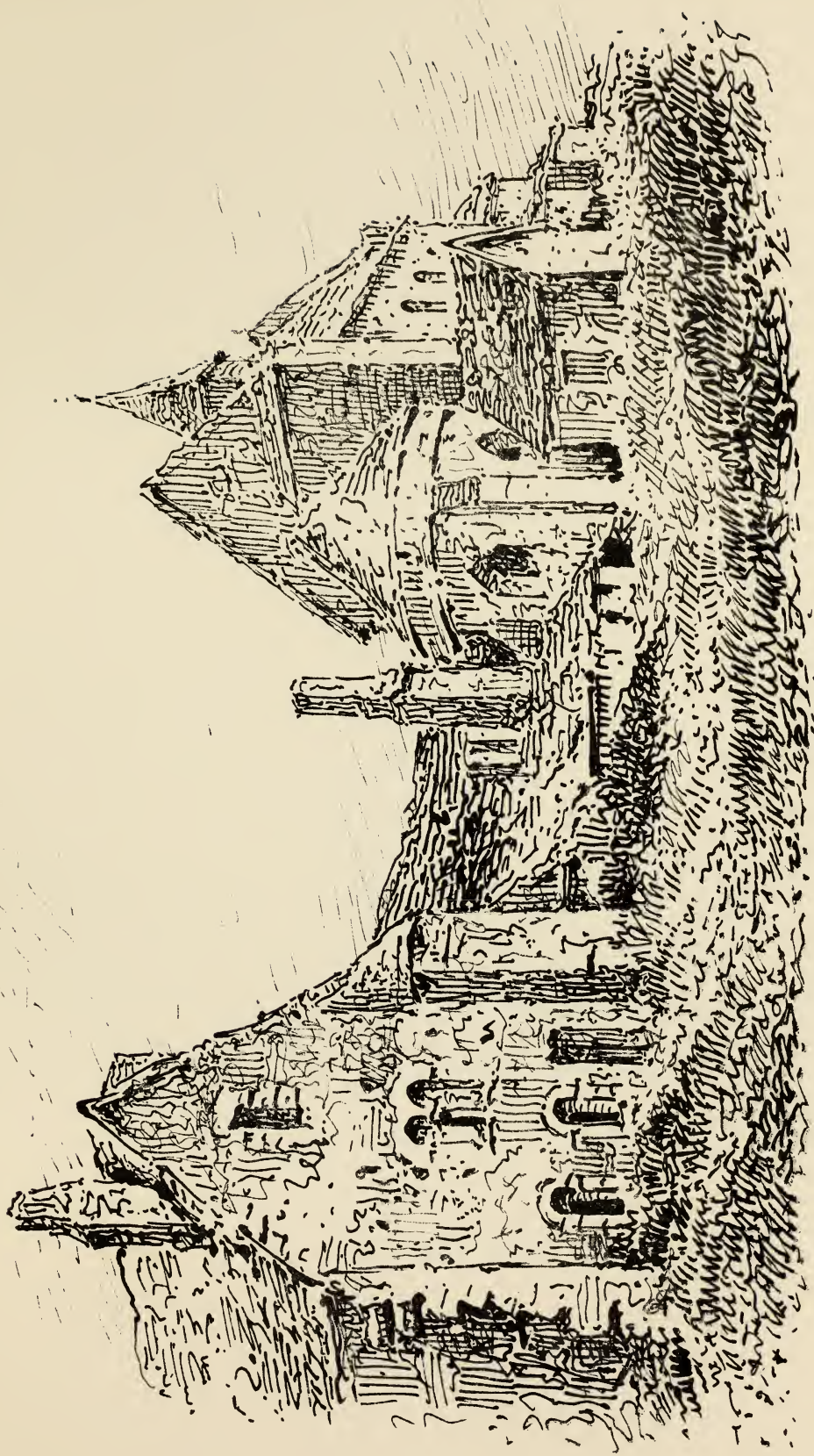
Neither the nave nor transepts are vaulted. On the north side of the chancel is a later structure.

Langeais has the remains of a Romanesque keep, and a very fine chateau of the fourteenth century, with massive round machicolated towers. The church appears to have some early work near the east end, which is triapsal; and some old shafts and arches are arranged on the south side, so as to form a covered walk externally. The tower is at the west end, and has some good Romanesque round-headed windows, enriched with the ornaments of the period; it has a handsome stone spire.

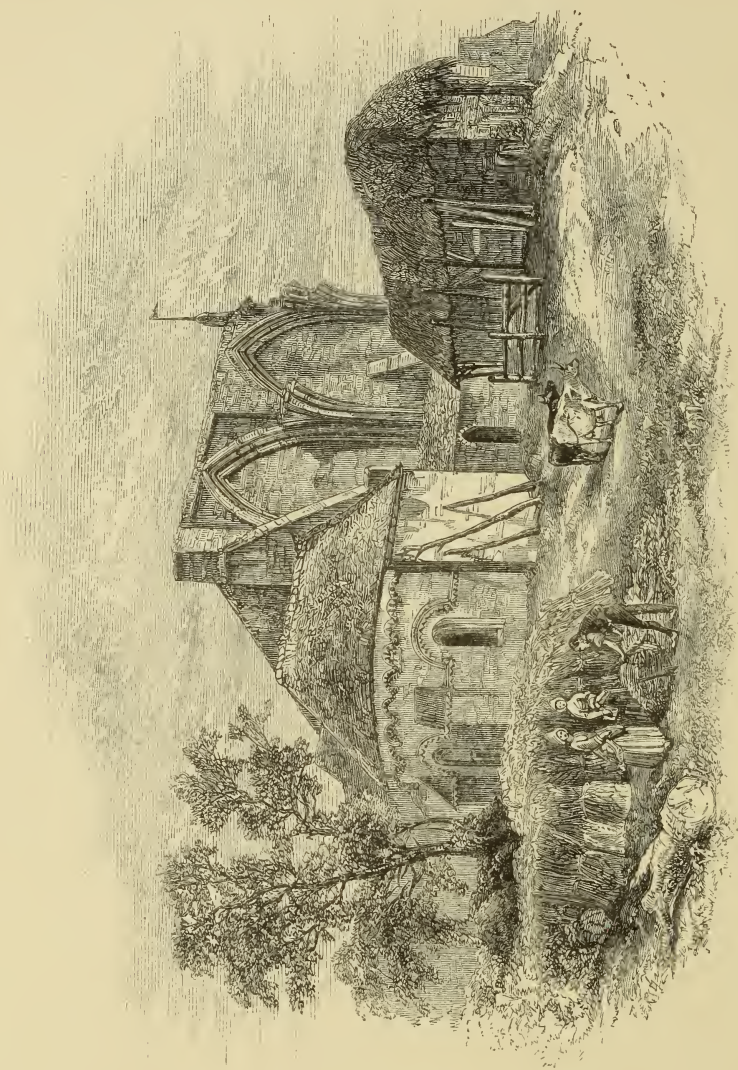
I have already alluded to Chanceaux, a few miles north of Tours; the church consists merely of a nave and eastern apse. The former is rather high in its proportions, and has plain round-headed windows; the masonry is small, and very distinctly



Langrais -



Chancel -



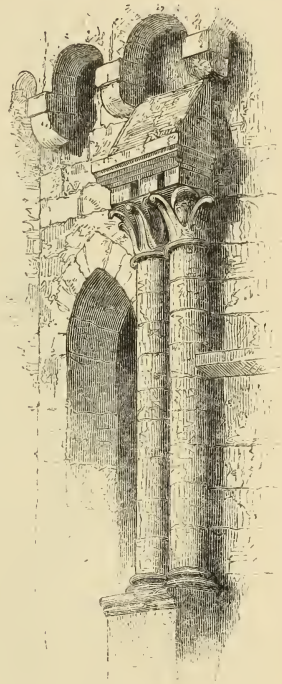
S. COME.

marked ; in fact, it is the most decided specimen of the “*petit appareil*” that I have seen. The roof is not vaulted, and supports the small wooden belfry, common in this district. The domestic, or conventual, buildings adjoining have good Romanesque work, probably much later than the church.

Rouzieres has a cross church, of which the central tower is destroyed. The style is Romanesque, though the arches of construction are pointed. The apse has good work externally.

On the south side of the river, near Plessis le Tours, are the remains of the Abbey of S. Come. These are not very extensive. The church, of which part of the apsidal aisle, with its radiating apses, remains, must have been a large one. An adjoining chapel, of earlier date, has some highly ornamented windows.

The Romanesque and earliest pointed are the only styles which afford much interest in the churches near Tours. The town itself has good specimens of the later styles. For instance, much of the cathedral, the towers of which are finished in *cinque cento* ; Notre Dame la Riche ; and S. Clement. The Gothic village churches are generally plain, and have a wooden belfry on their roof. Almost every central tower (of stone) is Romanesque or transitional, or on foundations belonging to those periods. I think Mettray was the only case I had any doubt about in this respect, and here there is nothing to assure us of the contrary. The capitals are often delicately worked with foliage. The cushion capital does not make its appearance. The *billet* moulding is very common, as also a chequered moulding, not unlike the *billet* in composition, but sharper in its effect, and more powerful than our hatched moulding, to which it has some affinity.



ROUZIERES.

I have no doubt that had I extended my excursions in this province, especially along the course of the rivers, and made careful notes and sketches, I might have collected a vast amount of useful and interesting matter.



S. COME.



CENTRAL TOWER, BASSENS.

CHAPTER VIII.

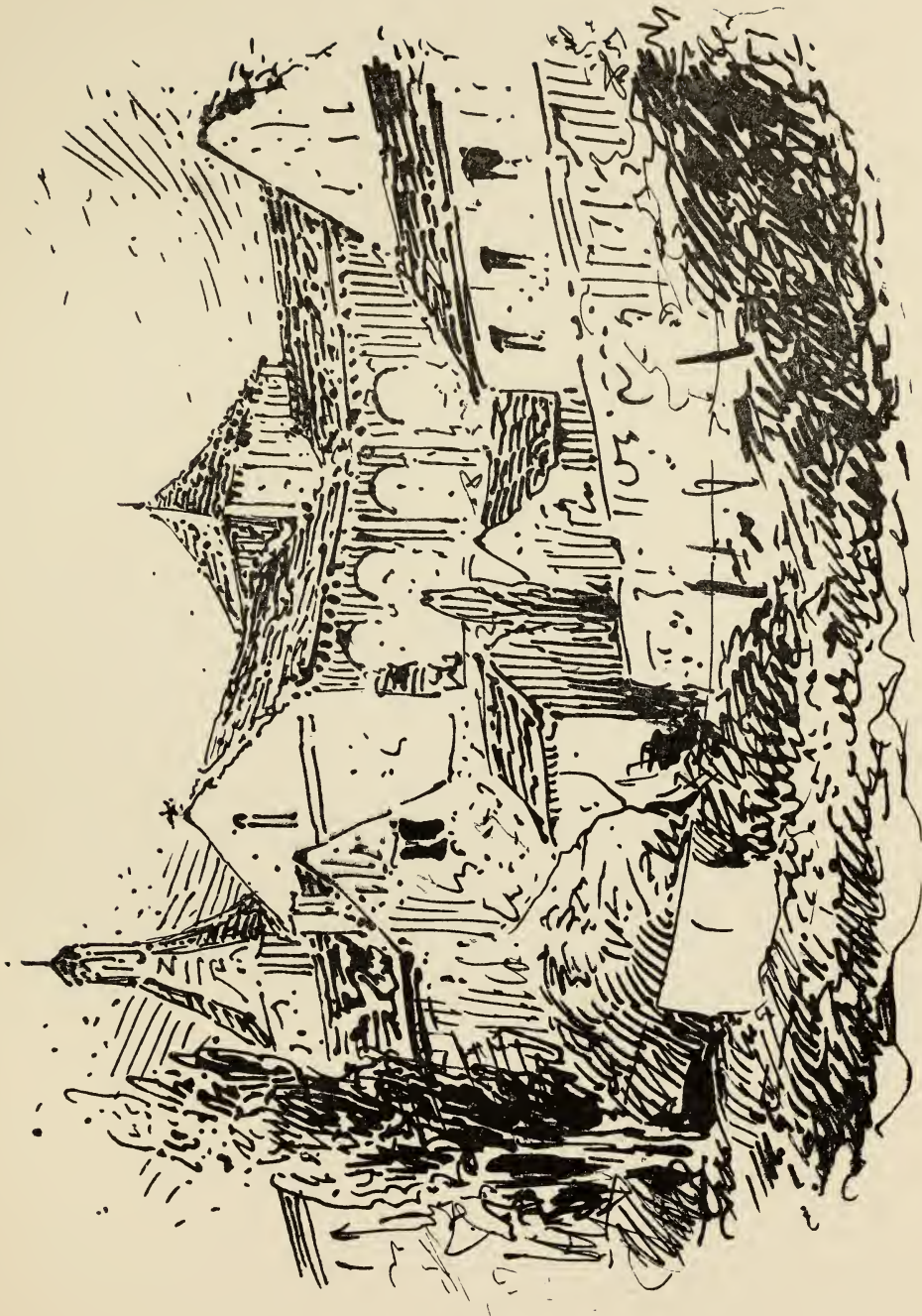
IF, in travelling from Tours to Poitiers we give ourselves time to examine the objects on and near our route, we shall probably find many churches similar in character to those we noticed in the last chapter. But the style of Poitou has, I believe, certain peculiarities of its own, which would make an architectural tour through the province extremely interesting. This I suppose to be the case from one or two articles that I have read in the *Bulletin Monumental*, for I have not had an opportunity of forming any observations personally. From a railroad we can see no more than the outlines of a few churches, and those imperfectly, but they seemed to promise well. I may here, however, observe that a French railway, generally speaking, shows you more of the country than an English one; and being usually carried, where possible, along the bank of some river, brings into view a series of villages which a

line, laid down according to the principle of many of our own, would have avoided or hidden by cuttings and tunnellings. The difference will be appreciated by any one who has emerged from the London and Birmingham line into the Nene valley through Northamptonshire. Still, the only impression that I could receive during my rapid journey between Tours and Poitiers was, a wish that I could have travelled over the same ground more leisurely, and given more time to Poitiers itself.

If there were no buildings of interest in the town, its picturesqueness, as regards situation, would repay the artist. By putting a tea-cup upside down in a saucer, you may form to yourself an idea of its position. The valley of the Clain almost encircles the high ground on which the town is built, the opposite bank also being precipitous, in many parts showing faces of gray, bare, perpendicular rock, which here and there forms lofty detached pinnacles. The town is connected with the high ground beyond its circumscribing valley by a natural causeway of no great width, over which runs the road to Angoulême. On every other side the streets and roads into the valley are very steep. It will be seen at once that this position must in ancient times have been a very strong one, and it was no doubt occupied as such from a very remote period. The present remains of its defences, however, appear to be principally mediæval; the Roman relics being the amphitheatre, the area of which seems pretty well preserved, but does not present many architectural features; and an aqueduct outside the town. The Cathedral and the church of S. Radegonde, which we have noticed as illustrating the Angevine style, stand near the base of the hill on the eastern side, fronting some precipitous rocks on the opposite bank of the river. On the northern side, near an old bridge, and also commanded by some high rocky ground on the further bank, is the church of Montierneuf, which notwithstanding some partial destruction, much alteration in the 14th century, and some modern restoration, is still a very fine specimen of Romanesque. It is a cross church with central tower. The nave has aisles, and a semi-cylindrical roof. The compartment of the tower is roofed by a hemispherical cupola. Most of the arches are semi-



MONTIERNEUF, POITIERS.



S. Hilaire Poitiers

circular, with plain square orders. The choir has a lofty clerestory of the 14th century, with flying buttresses ; the lower part and its aisle still retain their Romanesque features. The tower is square and massive ; indeed the heightened clerestory of the choir ranges pretty nearly with its upper line, but above it are the remains of a circular stage, also of Romanesque work, flanked at the four corners of the tower below with circular turrets having conical tops ; of these only the two eastern ones remain. It is difficult to obtain a satisfactory view of this church externally ; the best are from the opposite side of the river.

On higher ground than this building stands the church of S. Hilaire, still on the outskirts of the town, on the western slope of the hill. Here the valley is somewhat wider, and the stream which traverses it falls into the Clain a little below Montierneuf. The church is mentioned by M. de Verneilh as having some connection with those of Perigueux, &c. ; he thinks it not improbable that when the nave was perfect it had the same description of spherical dome. This part, however, is very incomplete both as regards length and breadth, the arrangement having comprehended a double aisle on each side. The transepts are long, the choir is apsidal, with an aisle and chapels. The central tower is low, and its compartment internally has a dome of eight sides. There is also a tower on the north side of the nave, the lower part of which seems ancient. The church is said to have been commenced about the end of the 10th century, and completed at an early period in the following. Its interior is still very striking ; but it is almost impossible to obtain a satisfactory external view.

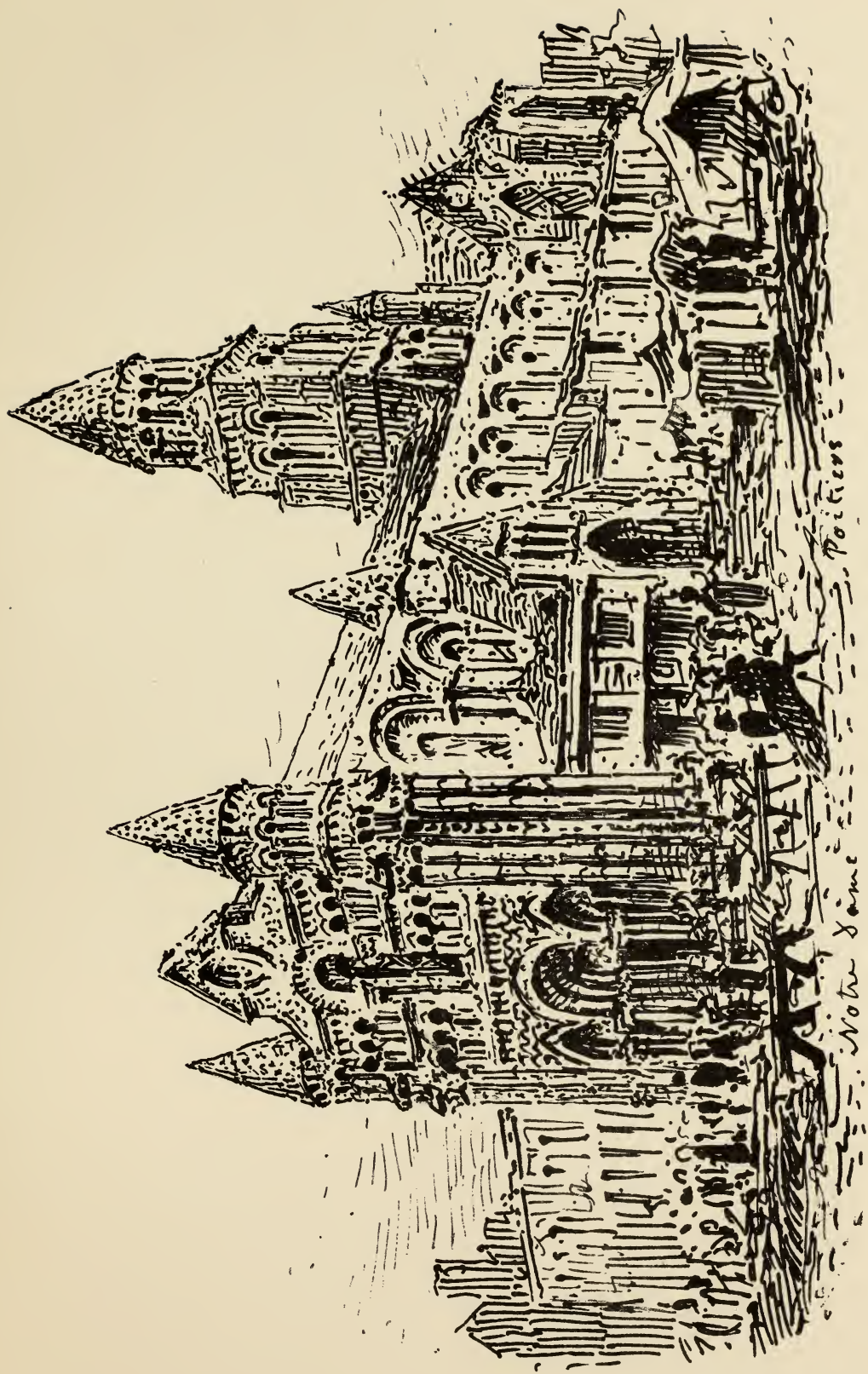
The central tower, choir, and transepts of another church are seen on the eastern slope of the town, from the opposite bank of the river. They appear to be Romanesque, and the nave is destroyed. I was not able to see the interior. I believe it belongs at present to some religious house.

Near the amphitheatre is the apsidal end of a church, the rest of which has been destroyed. It has some beautiful columns and capitals of Romanesque work, and is evidently part of a large and important structure. The artist would find it a delightful study.

On nearly the highest part of the town, and occupying almost a central position, is the fine church of Notre Dame. Fortunately an open space gives a clear view of its fine western front, as well as its south side. The front is well known by engravings; I, however, give my rough sketch of it, as it will enable me to point out some peculiar features in Poitevin architecture. The part corresponding with the central aisle or passage of the nave is crowned with a gable, which is ornamented with a vesica. The sloping compartments of the aisles are flanked externally by large round turrets with conical tops. The upper stage of these has a rich Romanesque arcade resting on a bracketed string; there are also brackets to the cornice below the spire. The lower stage, which is not much inferior in height to the wall of the aisle, has a combination of tall and massive engaged columns, ranged in couplets, with rich capitals of foliage, and buttress-slopes resting on the abacus. In the intervals are vertical strings or lines of foliage. The principal door has a semi-circular arch, and is recessed in several orders. On each side is a recessed pointed arch comprising a pair of round ones. The chief window, which has a semi-circular arch, is flanked by two tiers of round-headed niches with figures; every part, not excepting the spaces of masonry, is covered with elaborate work. There are no regular transepts, but the tower stands between the nave and choir. Its lower stage is square, with a stair-turret on the south-east angle. The next stage is also square and narrower, but with wide square buttresses comprehending the angles. The upper stage is circular, with a conical roof. All the arches are round-headed. The roof of the nave is cylindrical, and there is no clerestory. The aisles are cross vaulted. The piers are rectangular, with engaged columns or shafts.

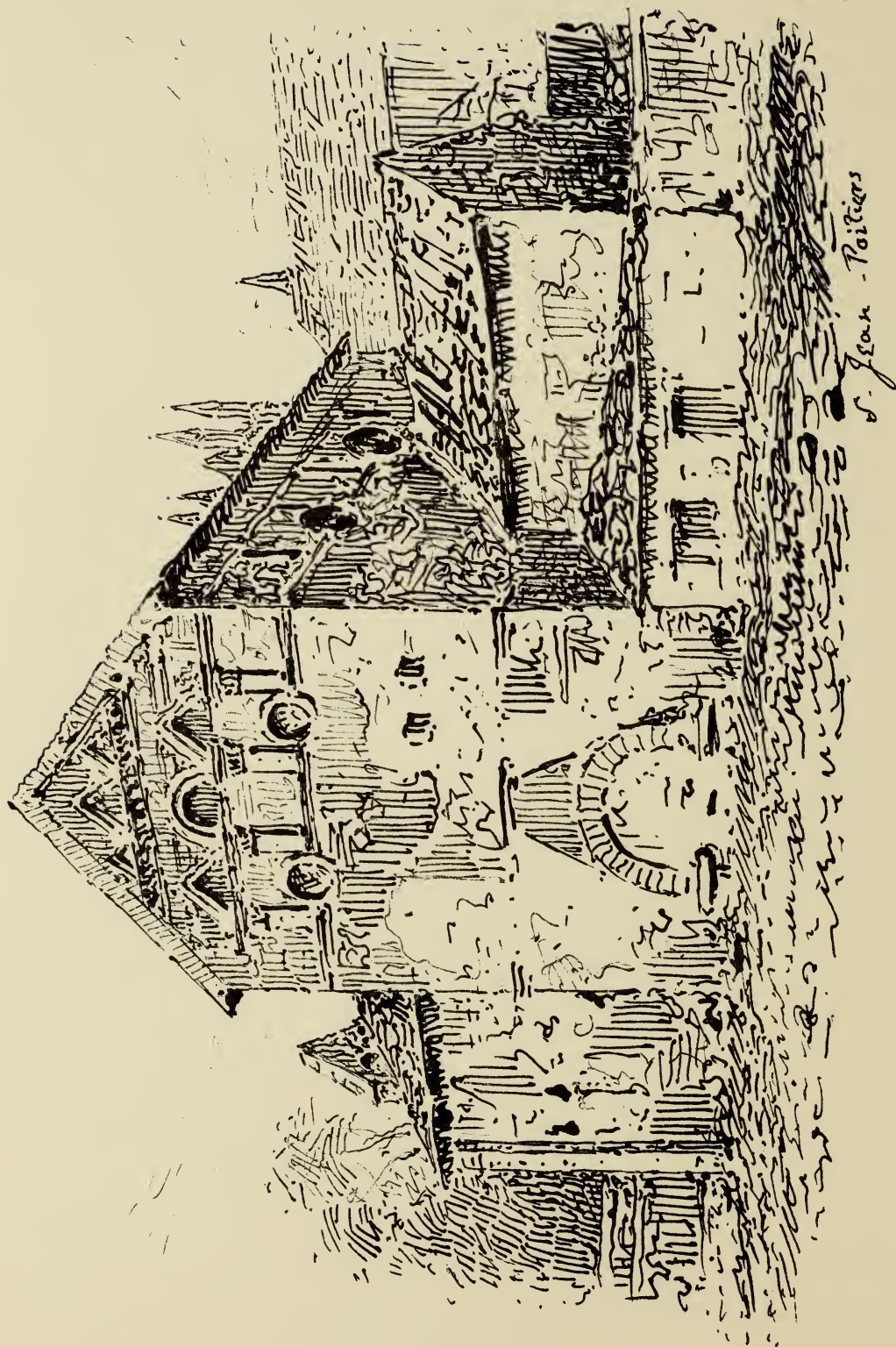
S. Porchaire has a Romanesque western tower, exhibiting some very bold grouping of columns. The church itself is principally of late Gothic.

S. Jean, now the museum, is unquestionably of a date much earlier than the year 1000, and perhaps nearer Roman than Mediæval. Its plan is an oblong, standing north and south; but to its west and east sides are attached a porch and a chancel, to give it the



Portico

Notre Dame



S. Jean - Poitiers

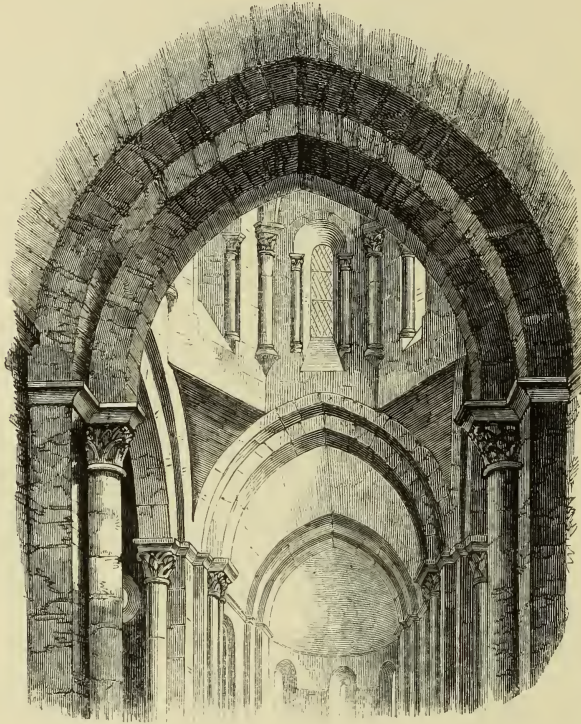
character of a church. The south wall has some curious work, in which the straight-sided arch appears, also some round arches of very Roman character ; brick, as well as stone, is used in the construction.

There are other churches and buildings of great interest and picturesque beauty to be found in the ancient streets of Poitiers, which contain specimens of every style, including some very fine ones of the Revival. But the notes I have made might be very much expanded, and, I have no doubt, corrected by any one able to examine this fine old city with proper care and attention.

The west front of Ruffec church is a rich specimen of Romanesque work, with a few of the Poitevin peculiarities. It has a central door between two others (now blocked up) all round-headed and much ornamented. The compartments in which these stand are separated by massive columns tapering in three stages to the line of the gable over the front, and they are also flanked by groups of similar shafts in two stages. Above the door is an arcade, enriched with figures ; with a central window, originally also round-headed ; and above this is some work in a pointed recess, perhaps corresponding to an older gable. To this front are attached on each side later compartments, corresponding with the aisles of the enlarged church, the whole of which, with the exception of a little of the old work retained, is Flamboyant. The tower, low and massive, is engaged in the present north aisle, and has its interior compartment vaulted with a barrel roof of Romanesque date, apparently earlier than the front.

About ten miles north-east of Ruffec is Civray, which has a fine cross church of a late Romanesque or Transitional character. The elevation of the west front is nearly square, and is divided by a string into two stages. Each of these has three large semi-circular arches. The central one of the lower stage forms the principal doorway, and that on each side comprises a pair of round-headed arches on a shaft. The upper stage is divided into three compartments by engaged shafts running up into a corbelled string under the parapet. At the north and south angles of the front are groups of large shafts, running nearly

up to the parapet, and showing in the intervals the vertical band of foliage. The central arch in the upper stage contains the west window of the nave, the others have sculptured figures. The central tower is octagonal, in two stages, of which the lower one is



CIVRAY.

open as a lantern. The windows in these have the round head, and the string and cornice are bracketed. At the angles are bold groups of columns, which, as well as those on the wall of the apsidal chancel, have the telescope form that we see in Ruffec. The nave has four bays, the pier arches being pointed, with two square orders. The roof is the pointed barrel vault, without triforium or clerestory. The aisles have a cylindrical vault, with transverse ribs of one square order, each resting on an engaged column. The arches from the aisles into the transepts are round. Those supporting the tower are pointed. The squinches under the diagonal

sides are triangular. The west front may be studied well from the principal square of the town, but I have preferred sketching the east end (which in Romanesque churches always affords a fine outline) from a garden. Some good distant views might be ob-

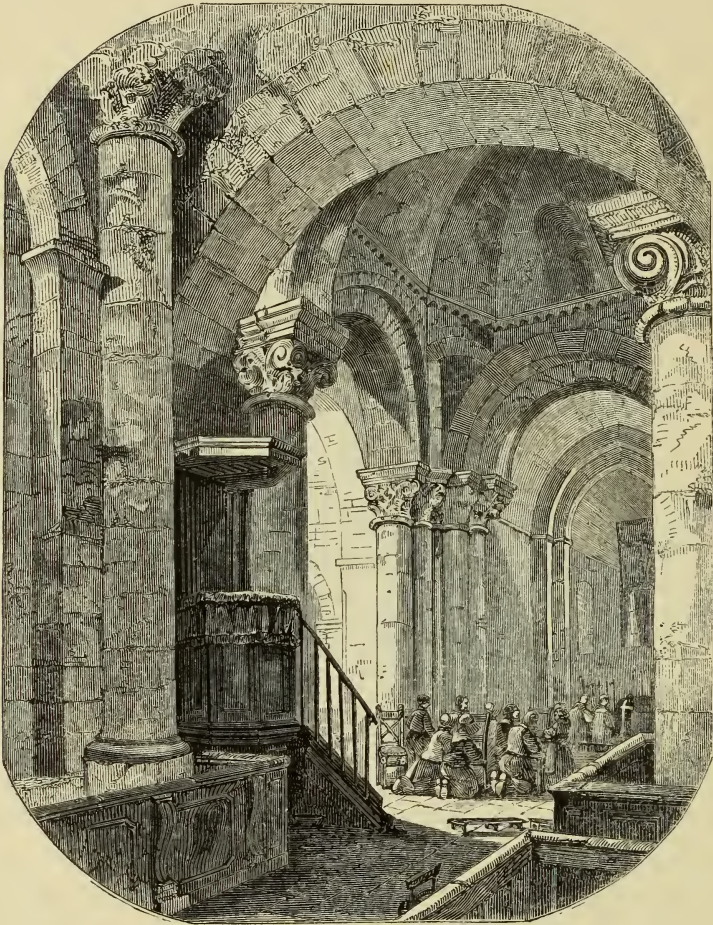


CIVRAY.

tained, as the scenery round the town, which stands in a valley, is very pleasing.

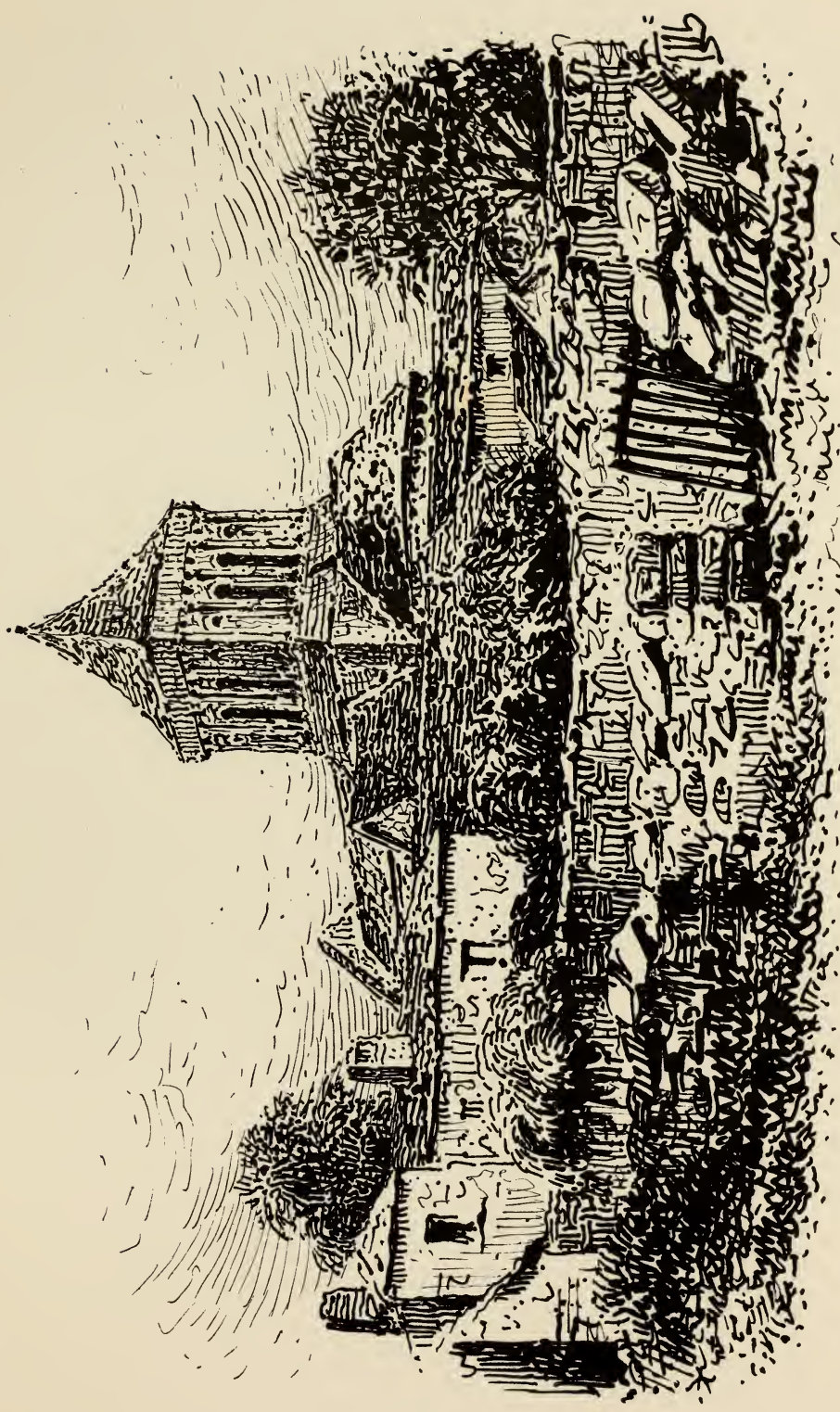
Courcôme, about four or five miles to the south-west of Ruffec, has a very interesting old church, which is mentioned in the *Statistique Monumental de la Charente*. It consists of a nave, originally without aisles; an apsidal chancel; short transepts with eastern apses; and a central tower. All this is Romanesque, but of different periods. A south aisle has been added to the nave about the 15th century. M. Michon considers the nave and the central cupola (as seen inside) to belong to a date earlier than the

year 1000, but these two again to differ in date, the nave being the earliest. The apse, the transepts, the west front, and the upper part of the tower, belong to the 12th century ; the apse (according to the opinion of the writer I have quoted) being the oldest.



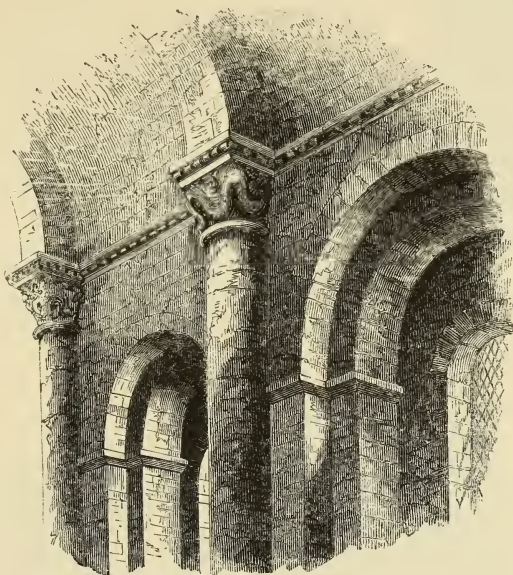
COURCOME.

It is in such buildings as the present, where the difference in character between different parts of a Romanesque work is stronger and more evident than even between the latest Romanesque and Gothic, that we are induced to assign a remote date to certain portions, and to seek for the characteristics of a style belonging to



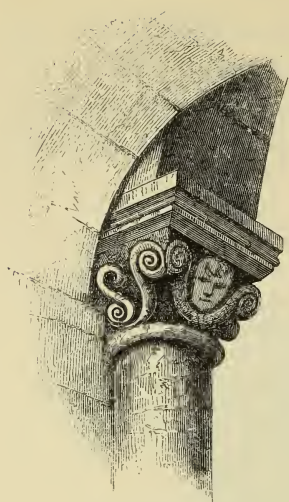
Correia

an earlier period than we feel justified in confidently fixing as the date of any of our own buildings. In the example before us the rude and barbarous carving of the central piers distinguishes them from the elegant and refined work that prevailed in the 12th and



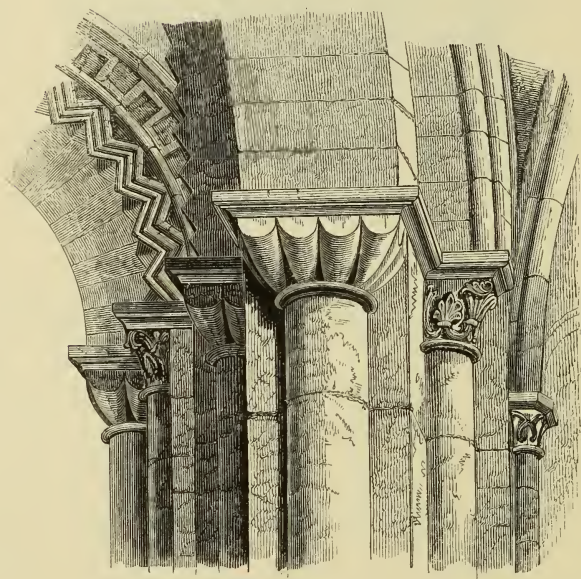
COURCOME.

much of the 11th century; and again this part appears to be an evident addition to the plan of which the nave forms a part, if we may judge both from the manner in which they are connected together, and from the character of the work. The north side of the nave consists of four bays, each having a round arch of two plain square orders resting on a string, the impost being of the same section of the arch. In the wall is a plain round-headed window. Between the bays is a massive engaged shaft, with a rudely, but not carelessly, sculptured capital, and a square abacus enriched with the billet, a band of which runs at the same height forming a cornice at the spring of the barrel-roof. The shaft I have spoken of carries a round arch of one square order, forming a transverse rib to the roof, which is semi-cylindrical, perhaps a



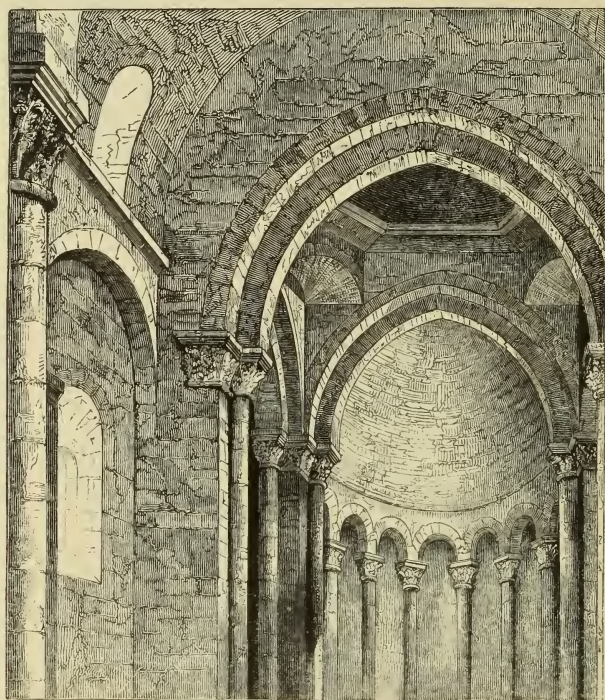
COURCOME.

little stilted. The easternmost of these ribs does not coincide with the tower arch, but stands to the westward of it, the interval being filled up by a broad segmental arch introduced for strength at a later period. The tower pier is a cluster of five, set close together and not separated, as in most Norman work, by any salient angles; I give a cut from a tower pier at Bocheville to show the difference. The outer shafts, which are very massive, bear the inner order of the arches; those adjoining them, the outer order; and the central shaft (which would



BOCHERVILLE.

have borne the diagonal rib had the area been cross vaulted) merely occupies a place under the re-entering angle of the square part of the tower. The cupola is octangular, the diagonal being

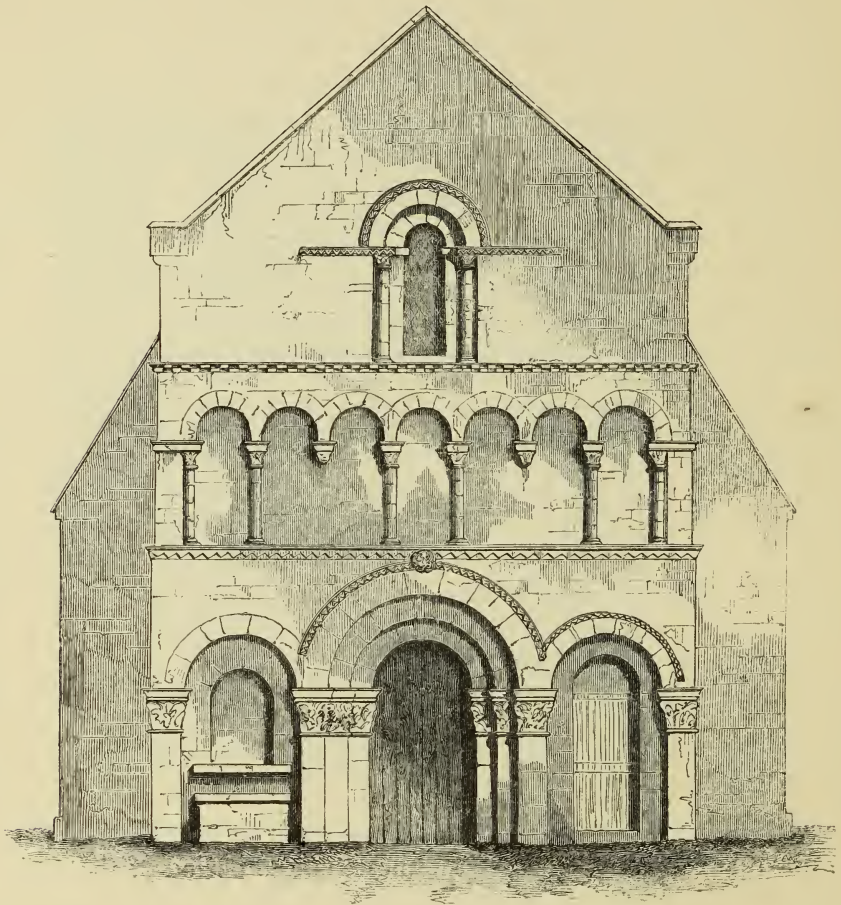


LA PALUD.

narrower than the cardinal sides ; the former are supported on Romanesque squinches, above which runs a band of billets round the whole. In each of the cardinal sides is a round-headed arch, not at present opened for light. The roof of the cupola is part of a spherical dome. Hitherto we have seen only the round arch ; but the intermediate compartment of the chancel has a pointed barrel-roof, and its arch into the apse is pointed. The windows of the apse are round-headed. The upper stage of the tower is a very elegant composition of late Romanesque. It is square, and each face is divided by shafts into four compartments, a single shaft occupying each angle, and a single one also forming the division. These shafts run up to the cornice under the parapet, which rests on their capitals, and in every interval is a bracket. Each compartment has a round-headed tall arch on shafts, with enriched label. The two central ones have pierced windows, corresponding in shape. This stage, though of massive appearance in the general outline, is narrower than the lower one, to which it is attached by a bold slope of stonework. The west front of the 12th century has the character common to village churches of the same class and date, and of which I may be able to give an idea in describing the next church I shall bring before your notice.

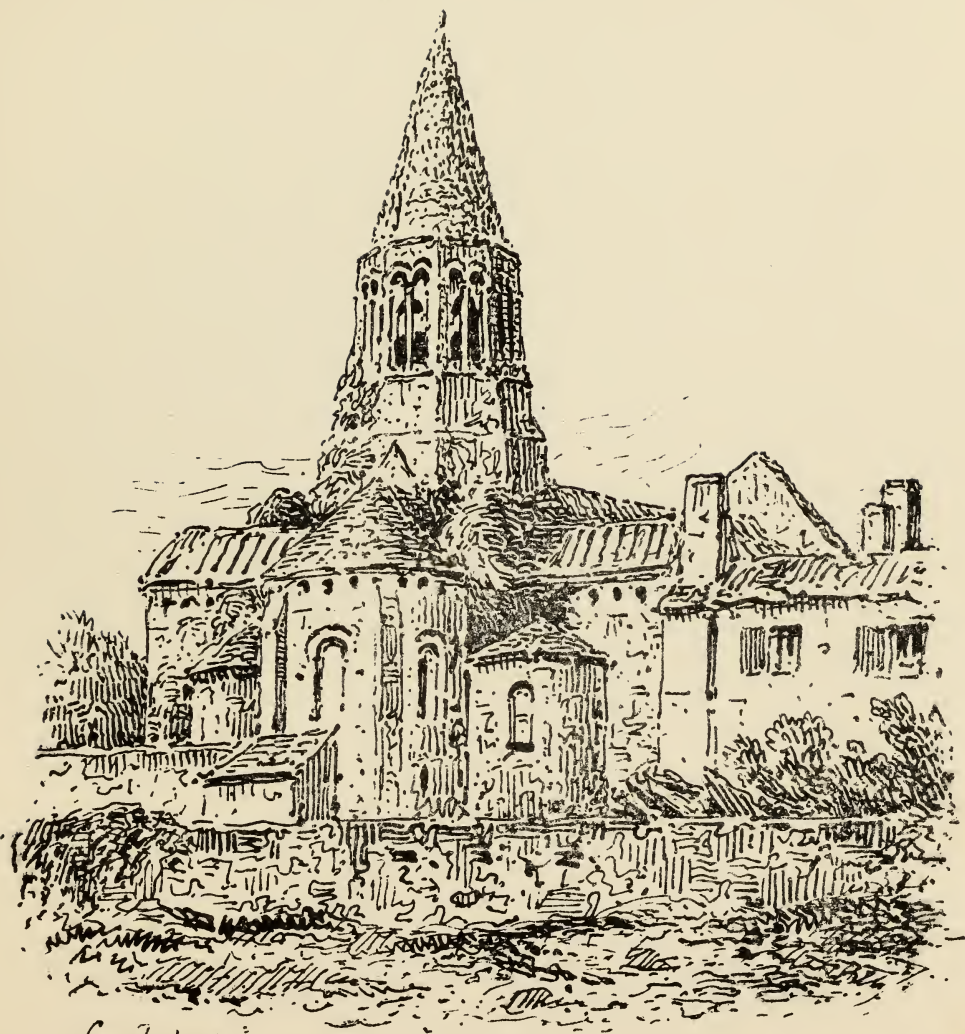
La Palud, though dissimilar in outline, is in many respects very like Courcôme. This church stands near the beautiful ruins of the Abbey of la Couronne, six or seven miles from Angoulême on the Bordeaux road. It belongs (I still keep M. Michon's work open before me) to two very distinct epochs of Romanesque. The central part of the nave is of the most remote period of that style. The front part of the nave, the cupola, the transepts and apse are of the end of the eleventh century. The composition of the nave is very like that of Courcôme, having the arched bays on plain imposts, the semi-cylindrical roof, and the shaft supporting the transverse arch of one square order. But it has also clerestory windows pierced through the vaulting, and consequently forming curves of a double curvature. The nave has no aisles. The cupola rests on Romanesque pendentives, the apse is semicircular, and

the transepts have eastern apses. On the intersection is a very elegant octagon, tapering in stages, and crowned with a conical spire. The belfry story has in each face a couplet of round arches on shafts, the central one bisecting the real opening, a single round-



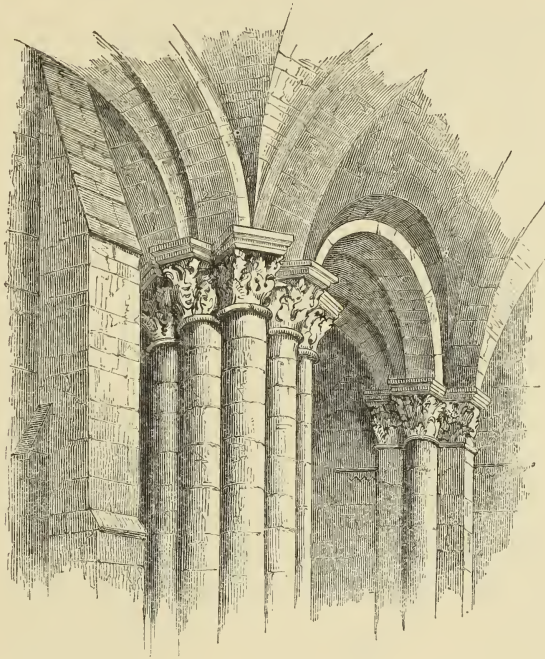
LA PALUD.

headed window. The spire has the fir-apple ornament which we see at Roulet, Perigueux, &c. I think the upper part of this tower must belong, as at Courcôme, to the 12th century. The west front is a good composition, and a very fair specimen of the prevailing Romanesque fronts of the district.



La Palud.

Barbezieux, on the road to Bordeaux, has the western part of a large church. It seems to have been late Romanesque, but much altered. The piers are formed of shafts clustered in a remarkable manner. The tower stands at the north-west angle.



BARBEZIEUX.

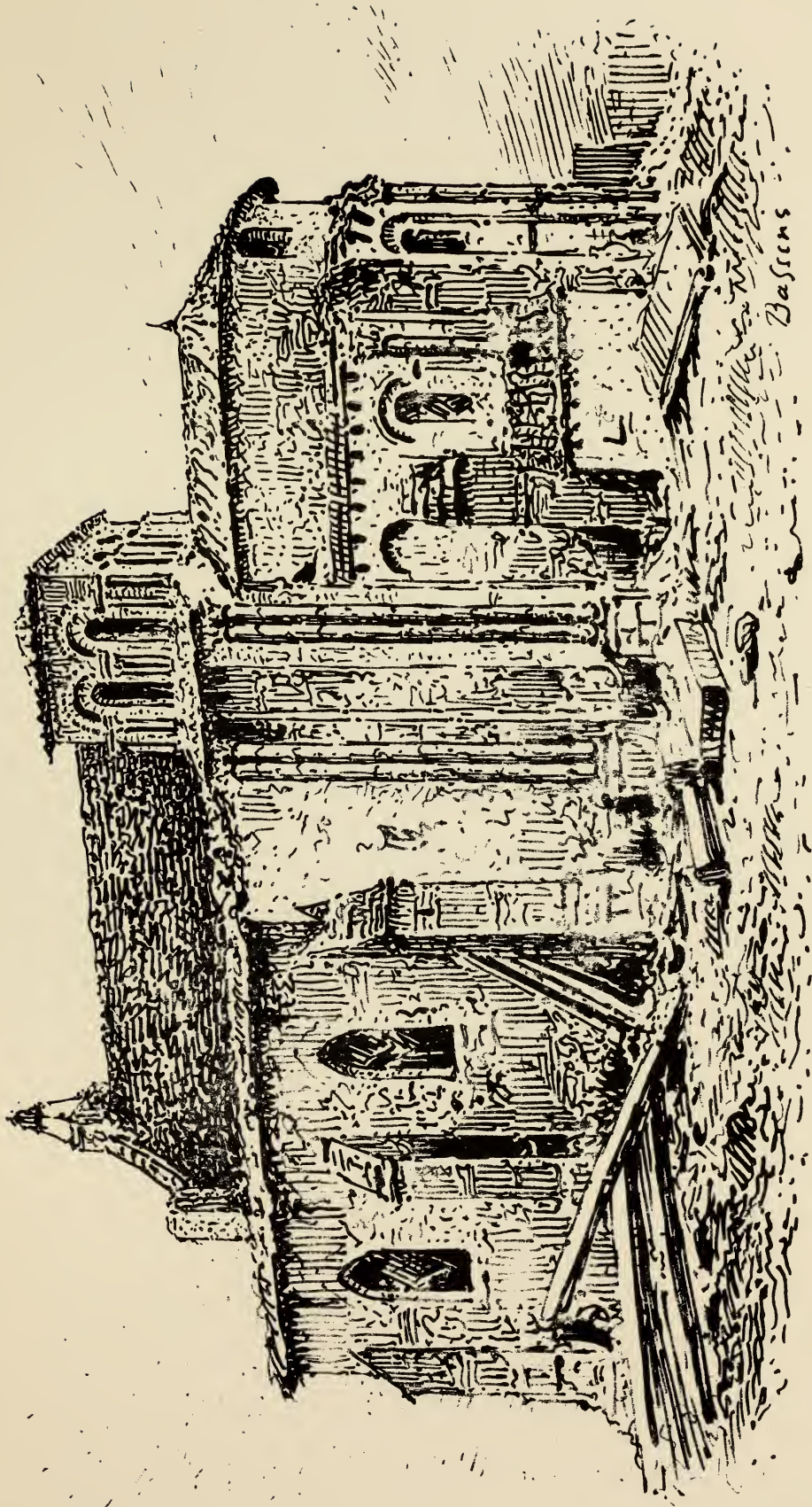
Between this and Bordeaux I noticed near the road several small churches that seemed as if they would repay the visitor, but I was not able to examine any object except S. André, Cubsac, a very fine, though simple church—chiefly Romanesque.

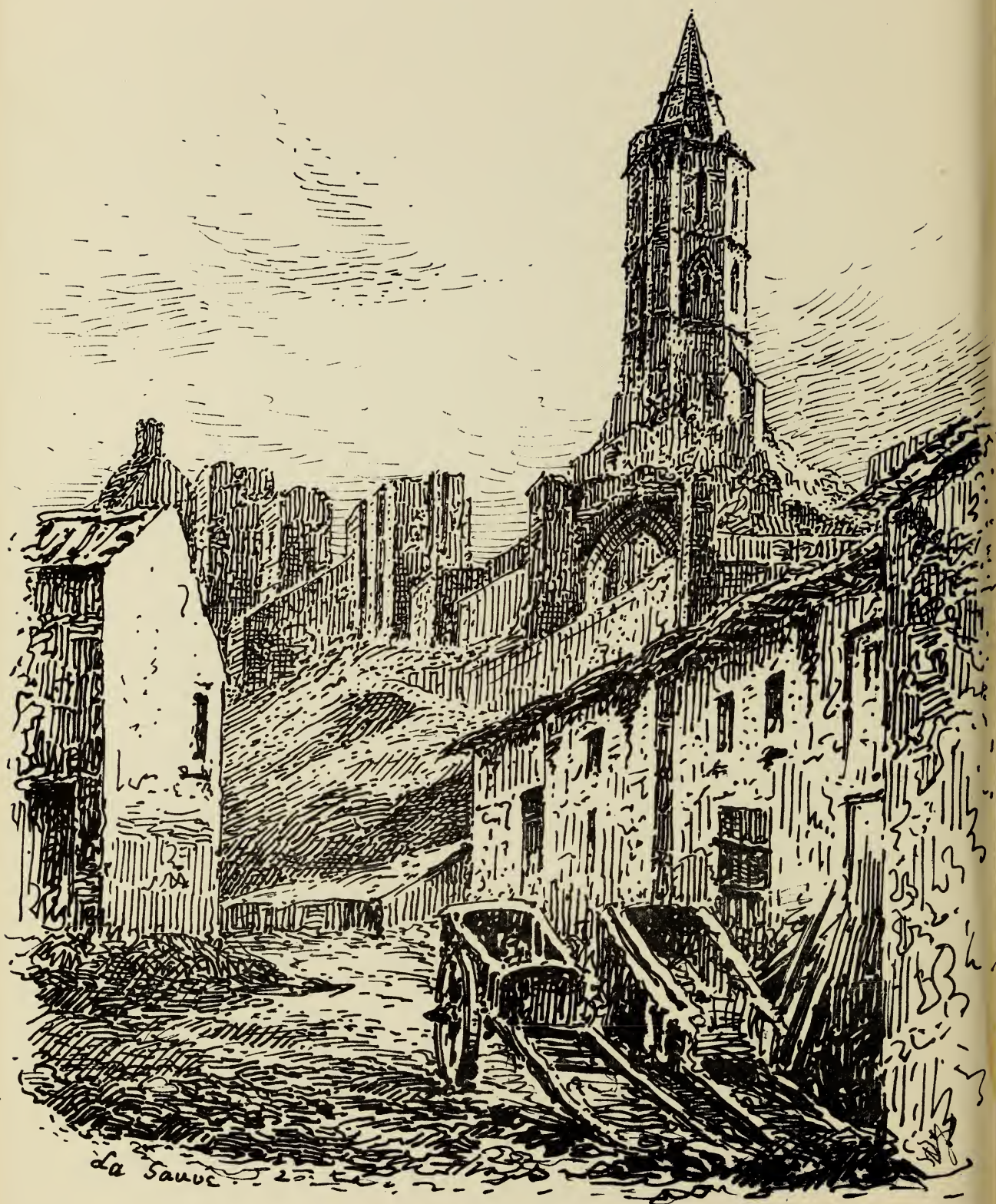
The tower, which has some good round arches, but has been increased in height in modern times, stands on the north side. The apse is polygonal. The west end has some large wide buttresses. The plain and massive character of this church, as seen from the open space on the north side, is extremely striking. The nave is without aisles, and of great breadth.

We have already noticed the general outline of Bordeaux Cath-

dral. The nave, which is very wide, still exhibits some portions of late Romanesque or Transitional work, but at present its features are principally Flamboyant. The choir has the polygonal apse, aisle, and radiating chapels common in cathedrals of the 13th and 14th centuries; it is much loftier than the nave. The clerestory has some curious Flamboyant tracery. The northern spires, though lofty, are not, I think, elegant; the towers supporting them want height. I rather prefer the south front, which has the towers without spires. The campanile, near the east end, is a square supporting an octagon, of good proportions, but not equal in design or workmanship to some of the towers in Rouen, which it rather resembles in composition. S. Michel, a fine Flamboyant church, has a detached campanile near its west end; this is a tall hexagonal tower, and forms the principal feature in the town as we approach it by the river. S. Croix has a fine Romanesque west front with a massive square southern tower. S. Seurin has a picturesque outline with two towers, a western one of Romanesque work, and a small later octagon on the south side. The belfry gateway is a grand and striking specimen of castellated architecture. The Roman remains we shall have to notice hereafter.

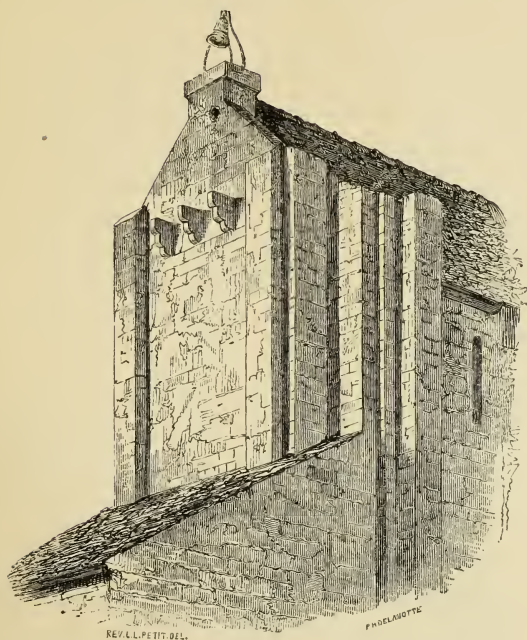
A few miles from Bordeaux, to the west of the Angoulême road, is the little village of Bassens, the church of which is a pretty specimen of Romanesque. The tower is central, and does not exceed in height the ridge of the nave roof, that part of the building with its aisles, being Flamboyant, and as usual built with an utter unconcern as to the proportions of the earlier structure. The plan of the tower is oblong from north to south. Each face has two round-headed belfry windows with shafted orders. There are no transepts, but the lower stage of the tower, below the belfry, projects, having a tiled set off, or small sloping roof. This stage has two pairs of tall massive shafts with capitals, running up to the cornice, and having good bases, rather classical. The engaged columns of the tower piers have also a very classical appearance; the bearing arches of the tower are pointed. The west end has a round-headed door of one square order. This front seems Romanesque; it is very plain, but has some brackets at about the level





La Sauve

of the spring of the gable. The east end is apsidal, and has some



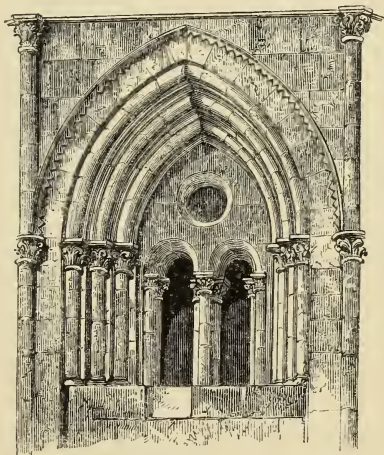
BASSENS.

sitional. The tower, part of which is of a later date, is engaged on the south side, and gives outline to a ruin which otherwise would not repay the artist. The apse is semi-circular. It was in this building that I observed the only instance of the cushion capital I remember to have seen in the south. The parish church, at a short distance to the westward, is of much the same date. Its east end is flat, and of good composition. A view of it is given in "Guyenne Monumental."

The bell-gable turret (generally at the west end) is here a common feature. The annexed example

engaged columns running up to a bracketed cornice. Above this is added a modern stage pierced with very plain windows or openings; a common addition throughout the southern provinces. The interior is much disfigured and disguised; still this church is worth study in a district not abounding in objects of architectural value.

About fourteen miles south-east of Bordeaux are the ruins of the abbey of La Sauve, which must have been a large church, chiefly late Romanesque or Tran-



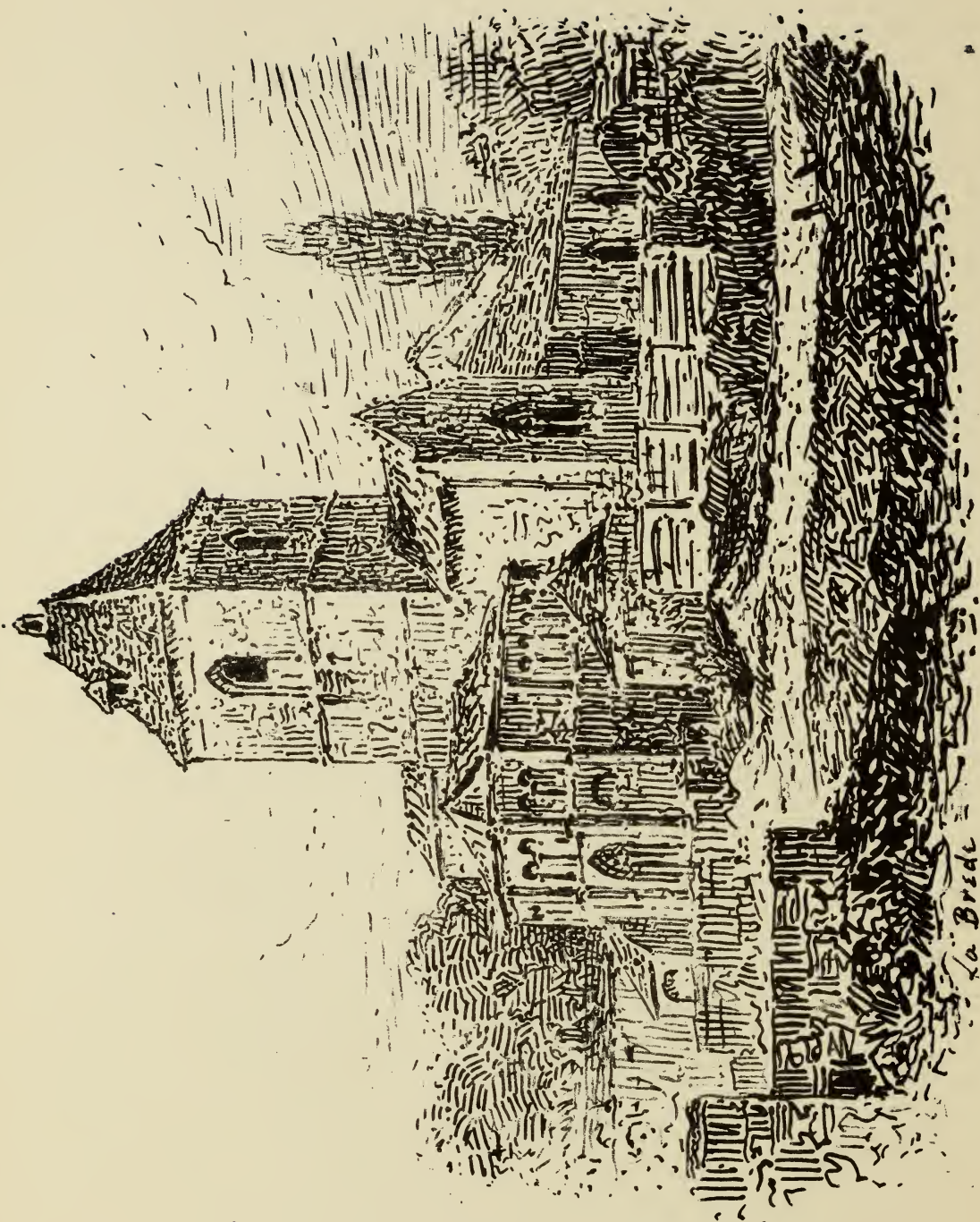
LA SAUVE.

is on the road between Bordeaux and La Sauve; I think the name of the village is Cenac. The church contains Romanesque work, but the belfry is probably late.

When I start upon a morning's excursion, in perfect ignorance of the churches in a neighbourhood, I choose a direction where I know of a castle, or some other object worth notice, so that I may be sure of meeting something, even if it should not be exactly what I want. And therefore, as the handbook mentions a chateau at La Brede, (about fourteen miles south-west of Bordeaux,) famous as the birth-place or residence of Montesquieu, I went to it in the hope of picking up something in the way. I was pleased at finding there a picturesque and valuable old church, principally Romanesque, though with later additions. It has a polygonal apsidal chancel, transepts with eastern apses, central tower, the upper part of which is late Gothic, a nave and aisles of Flamboyant, and a Romanesque west front. The tower arches are round, of two square orders, the inner one resting on an engaged shaft. The sculpture of the capital is carried round the square parts of the pier as well as the cylindrical. The roof of the tower compartment is somewhat domed, and has ribs of a square section. The transept vault and that of the intermediate compartment of the chancel are cylindrical, that of the apse is semi-domical. The massive external shaft, supporting strings or cornices, occurs here, as in other examples. If I remember, the apse, though externally polygonal, is internally semi-circular, an arrangement perhaps worth consideration, as giving a kind of invisible buttress at each angle. The west end has a fine specimen of a projecting doorway in three stages, the whole being nearly the height of the gabled front to which it is attached. The lower stage comprises a wide semi-circular arch, corresponding with the main entrance door; above is a bracketed horizontal string. Over this is a circle between two round-headed shafted arches, and the upper part consists of a gable between two slopes, (like that of the end of a church with clerestory and aisles,) containing a shafted round arch pierced as a window. On each side of this projection, in the main wall of the front, are round arches flanking the principal one: all this is comprehended in the width of the central aisle of the nave, which was in all proba-



CENAC

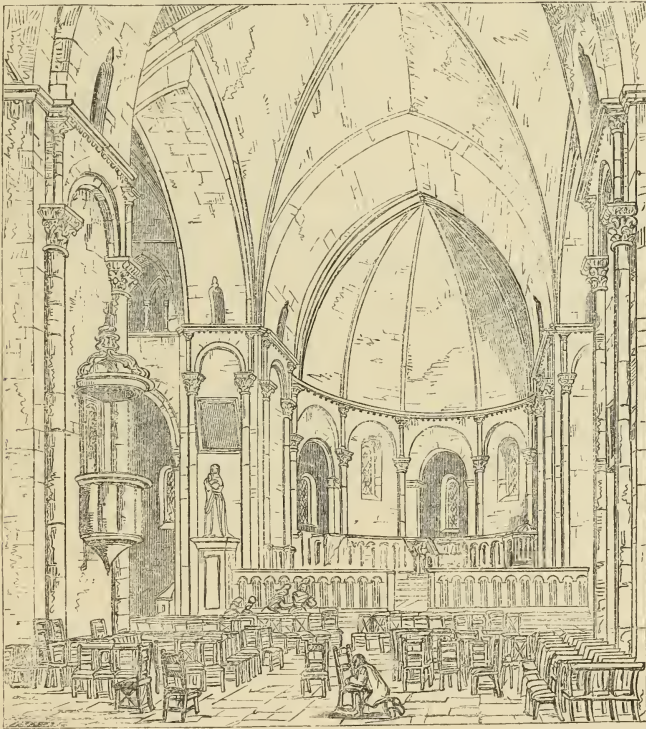


La Breda

bility single before the Flamboyant additions. A few Gothic windows are inserted in the Romanesque portions of the building.

Between this and Bordeaux, at some distance from the road, is Martillac, the church of which consists of an apsidal chancel and transepts, also with the eastern apse. There is no nave at present. On the west wall of the intersection is a pierced bell-turret. The style of this church, where it retains its original character, is Romanesque.

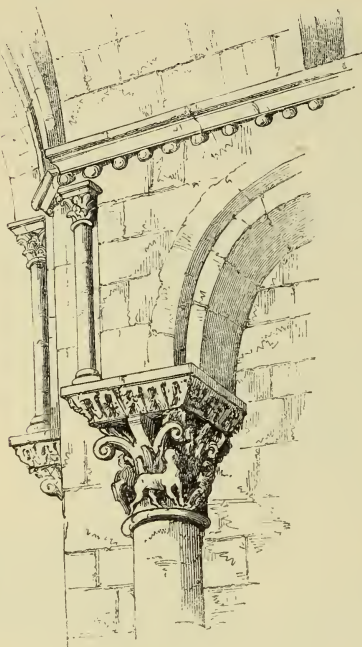
I was not so fortunate on my visit to the Chateau of Blanquefort, as I did not find much besides the castle itself. This, however, has the remains of some fine round towers, and will furnish the artist with one or two sketches. It is on low ground. The church is chiefly modern, but has some indications of Romanesque work at its east end.



AGEN.

At Agen, between Bordeaux and Toulouse, is S. Caprais, now the cathedral, a cross church of great width. It has no central

tower, but one of Flamboyant character, of which at least the upper part has been very lately built, occupies the angle between the nave and south transept. There



AGEN.

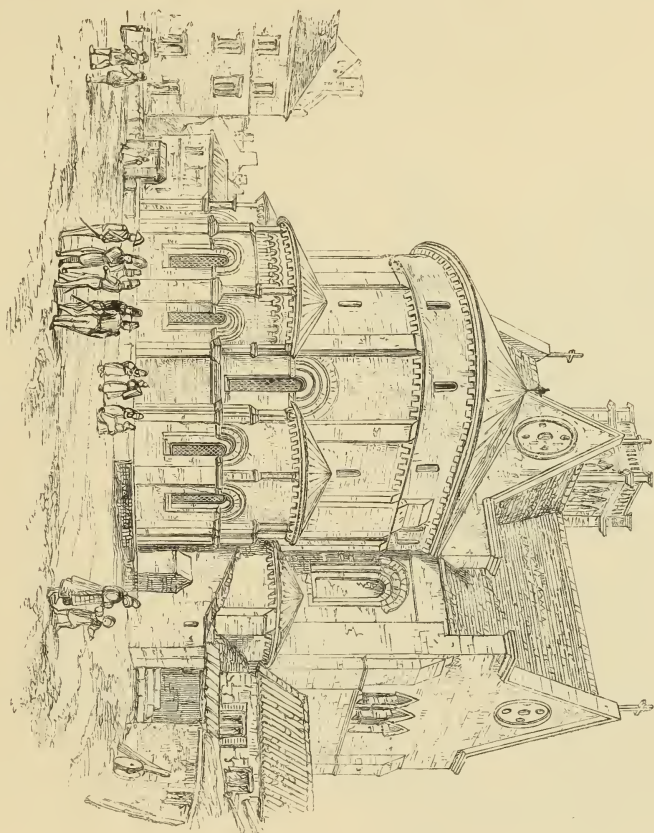
are no aisles either to the nave, chancel, or transepts. The east end is semi-circular, and has radiating chapels like those we usually see round an apsidal aisle. The transepts also have eastern apses. The arches of the intersection are pointed, with very deep archivolts like those at Perigueux, which rest on massive square piers, ornamented by engaged columns and shafts, and a round blank arch in the face. They are not pierced by arches as in S. Front. The roof of the apse is semi-domical, with ribs, which rest on shafts supported on the capitals of others bearing round blank arches. These divide

the apse into compartments, which have alternately a window and a radiating apse, also lighted.

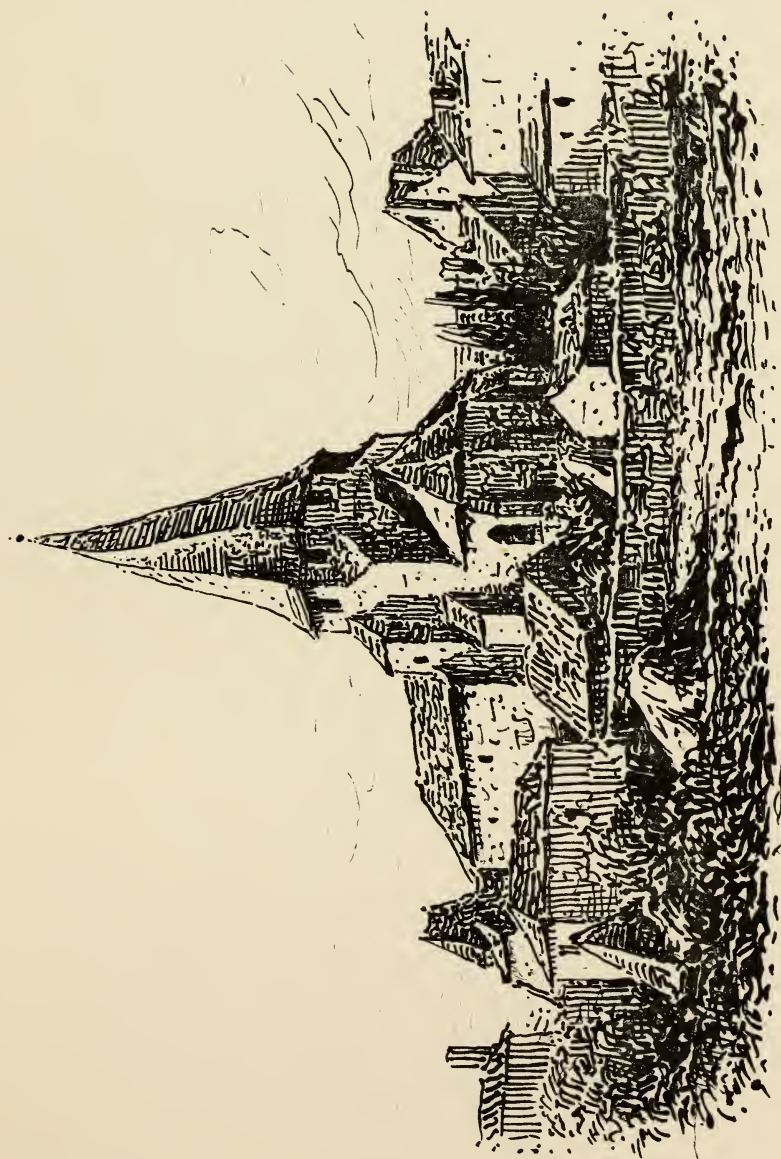
The nave is cross-vaulted with ribs; the vaulting compartments are oblong. The width of the nave is about forty feet. The arches of construction are mostly pointed. The central compartment has a cross vaulting. The north transept has a triforial gallery, apparently of 14th century work; the arches are subdivided and enriched with knobs.

Sernignac, near Agen, has a small church without aisles; the central tower forms an octagon externally, and an octagonal cupola internally. The style is late Romanesque, with pointed arches.

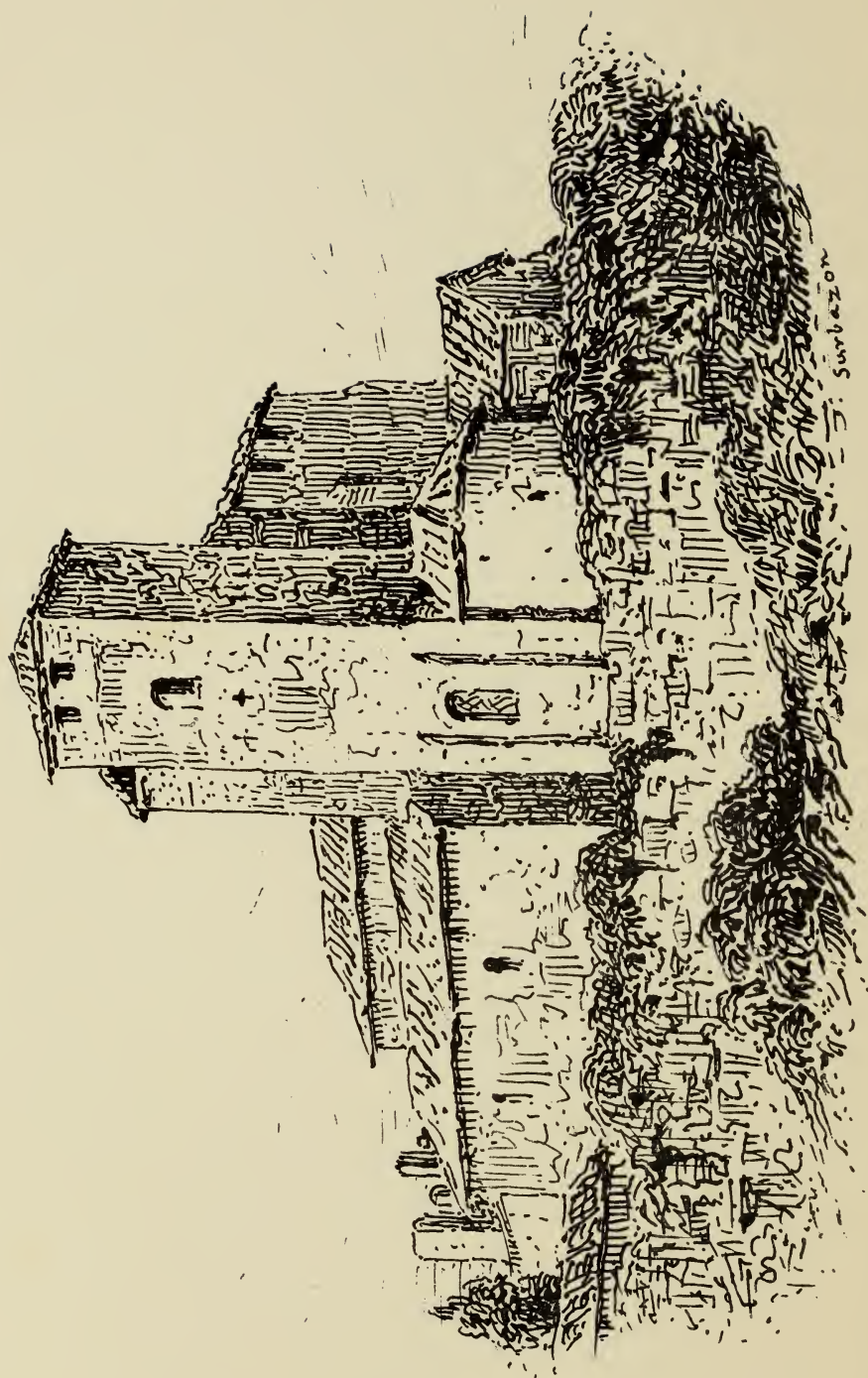
My journey from Bordeaux to Roquefort, on my way to Pau, was performed chiefly by night, so I cannot tell what this route affords. It passes, however, through Bazas, which has a large and fine church of late Gothic, if I may judge from engravings.



AGEN.

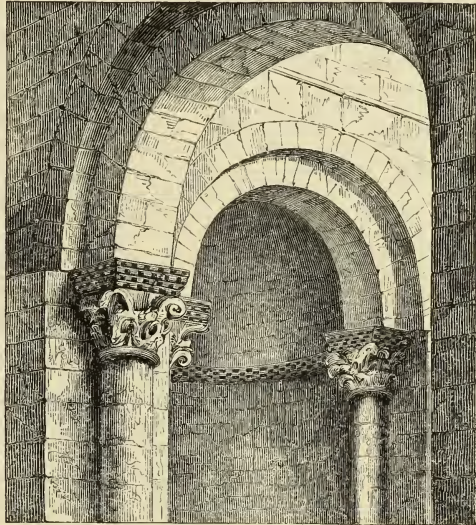


Seignac



Roquefort is a picturesque little town, with the remains of a castle. These stand on the precipitous bank of a small and rapid stream, over which is an ancient bridge of one pointed arch, the whole forming a very striking scene. The church is Romanesque, and has an eastern apse, to the north of which is attached a small square tower.

A pleasant walk of about two miles takes us to the village church of Surbazon, which consists of a nave and aisles, a lofty chancel with a south tower, to which is attached an eastern semi-circular apse. These portions are Romanesque; the rest, where not modernized, is Gothic of about the 14th century. The arch of the tower apse is semi-circular and has shafts, the abacus of which is enriched with several rows of billet moulding. Near this church are the remains of a tessellated pavement, broken up by attempts to remove it.



SURBAZON.

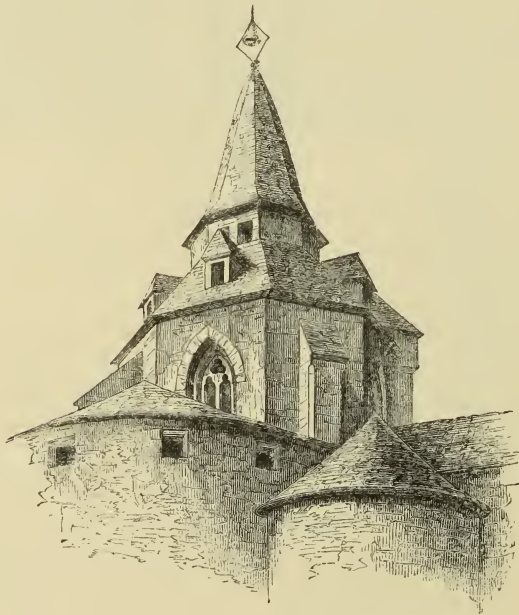
Pau and its neighbourhood afford but little to the architectural student. In the absence of his favourite subjects he must content himself with the scenery of the Pyrenees.

Morlaas, however, will please him. This is a Romanesque church with a low central tower, swamped by the Flamboyant additions to the nave. These consist, however, rather in the high-pitched roof and the lofty gable of the west front, than in any alteration of the clerestory itself. The west door is an extremely fine Romanesque one of several orders. It is much mutilated, but I do not recollect to have seen any in France of greater richness. It must belong to the 12th century. The transepts and chancel, which is apsidal, are pure Romanesque, and exhibit some good work of that

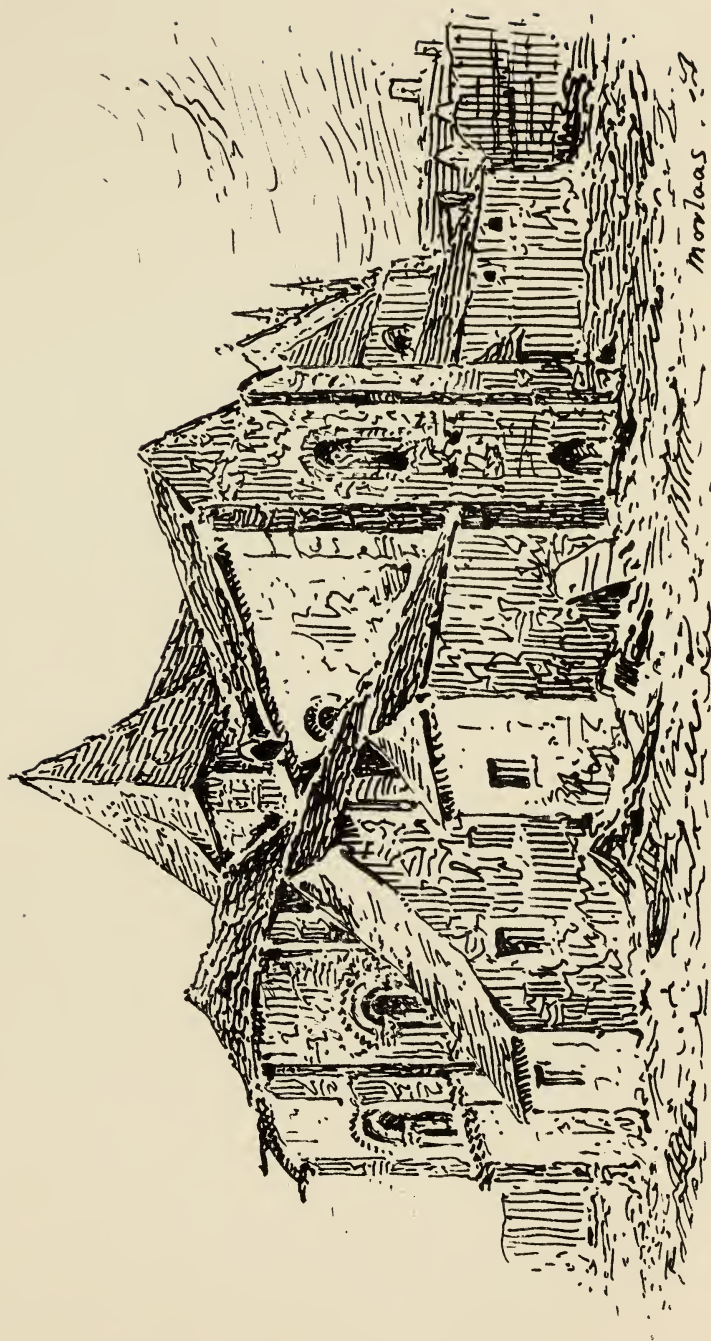
style. I think the west end must have had, or been intended to have, a tower. Lescar, near Pau, I will notice in my next chapter, which I mean to devote to the consideration of churches of a particular class.

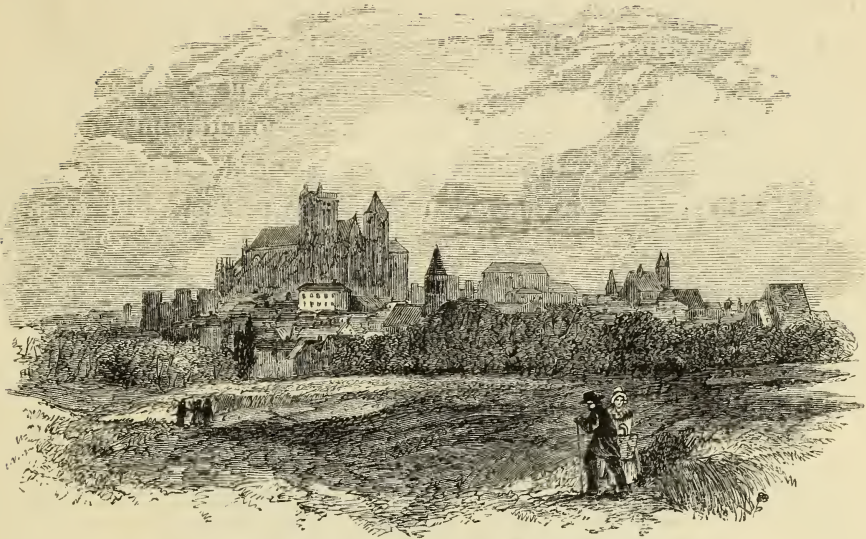
The cathedral of Tarbes, though much modernized, has some late Romanesque and early Gothic work of excellent character. It is a cross church with apsidal chancel, transepts having the eastern apse, and a massive central octagon. This latter has pointed windows of two lights, and forms a fine lantern to the interior. The squinches are of the Romanesque kind. The bearing arches are all pointed, but the choir windows are round-headed, and enriched with numerous mouldings, as in elaborate specimens of our latest Norman. The north transept front has a curious circular window with early tracery. Much of this church is brick. The western part of the nave is of poor modern work.

Ibos, near Tarbes, is mostly of brick, and of the 14th century or later. The nave is without aisles, but has chapels between the buttresses. The chancel is nearly as high as the western tower.



TARBES.





BOURGES.

CHAPTER IX.

IF architecture, as applied to structures raised above the surface of the ground, borrowed any hints either from natural caverns, or those formed by art, its first roofs (supposing them to be constructed of small pieces of stone) must have been cylindrical and semi-domical. The former, or some approach to it or modification of it, will be the section of the tunnel which an engineer would drive horizontally through a hill for any purpose; he might perhaps make it a parabola or catenary, or whatever curve he thought most conducive to strength, or ensuring most economy of labour, still it will essentially be the barrel roof which we find cut out of the rock in the very curious under-ground church of S. Emilion on the Dordogne, and built in a great number of the large Romanesque churches south of the Loire.

I do not know if the date of the rock church at S. Emilion has

been ascertained. There are some imperfect sculptures which are considered to be very early, and as one of the impost strings has the "Moulure en echiquier," which is common in early Romanesque buildings, I conceive the date of the building itself, or I should say the excavation, to be very remote. For this little portion of moulding gives one the idea that Romanesque architects began upon the decoration of what they already found; but the stone proving unsuitable, or the effect likely to be produced not commensurate with the labour, they abandoned the project. The church



S. EMILION.

consists of a nave and aisles; the piers being immense square imposts, left in the solid rock. The roof is cylindrical, or perhaps rather parabolical. The pier arches, which are round, run into the curved surface of the roof, and have consequently a double curvature. In the roof, near the vertex of one of the arches, is an aperture leading to the surface, now covered by a fine steeple of Transitional and early Gothic character. Attached to the perpendicular face of the rock is also some work of the 14th century, especially a very beautiful porch.



S. Emilion -

I shall devote my present chapter to those districts where the barrel roof is principally used in large buildings up to the 12th century, though I may also have to notice some of different construction.

On starting from Orleans in a south-easterly direction, I did not rejoin the Loire till I reached Nevers, so that I missed the fine old church of La Charité, which is well described in M. Merimée's work. By the way I may remark, that his descriptions, though far from lengthy, and unaccompanied by illustrations, give me a clearer idea of the general aspect of a church, than those of almost any writer I have studied.

But my route took me through Bourges, the cathedral of which is the more impressive on account of its deviations from the usual type. It has no transepts, and consequently its internal length is unbroken throughout. Two aisles run on each side, and round the apsidal choir; these, as at Milan, are different in height, but (as is not the case at Milan) the most is made of this difference. Above the enormously lofty pier arches of the nave is a well-developed triforium and a large clerestory. The adjacent aisle, corresponding in height to these pier arches, and itself loftier than many of our English cathedrals, has its own pier arches (which correspond with the outer aisle), triforium and clerestory. The outer aisle has the usual range of windows. Such of these as are original consist of single pointed lights. The clerestory of the intermediate aisle has a two-light geometrical window, without foliation, but complete tracery. The main clerestory is a window of three unfoliated lights with a foliated circle in the head, and incomplete tracery, that is, unpierced spandrels. The apse is semi-circular, and its windows are smaller. Most of the windows are filled with the finest painted glass. It will be observed in this, as in most French cathedrals which have much early glass, that the lower windows contain subjects in medallions or patterns; and the clerestories single figures in the lights. There is some very fine cinque-cento glass in such of the windows as have been inserted at a late period.

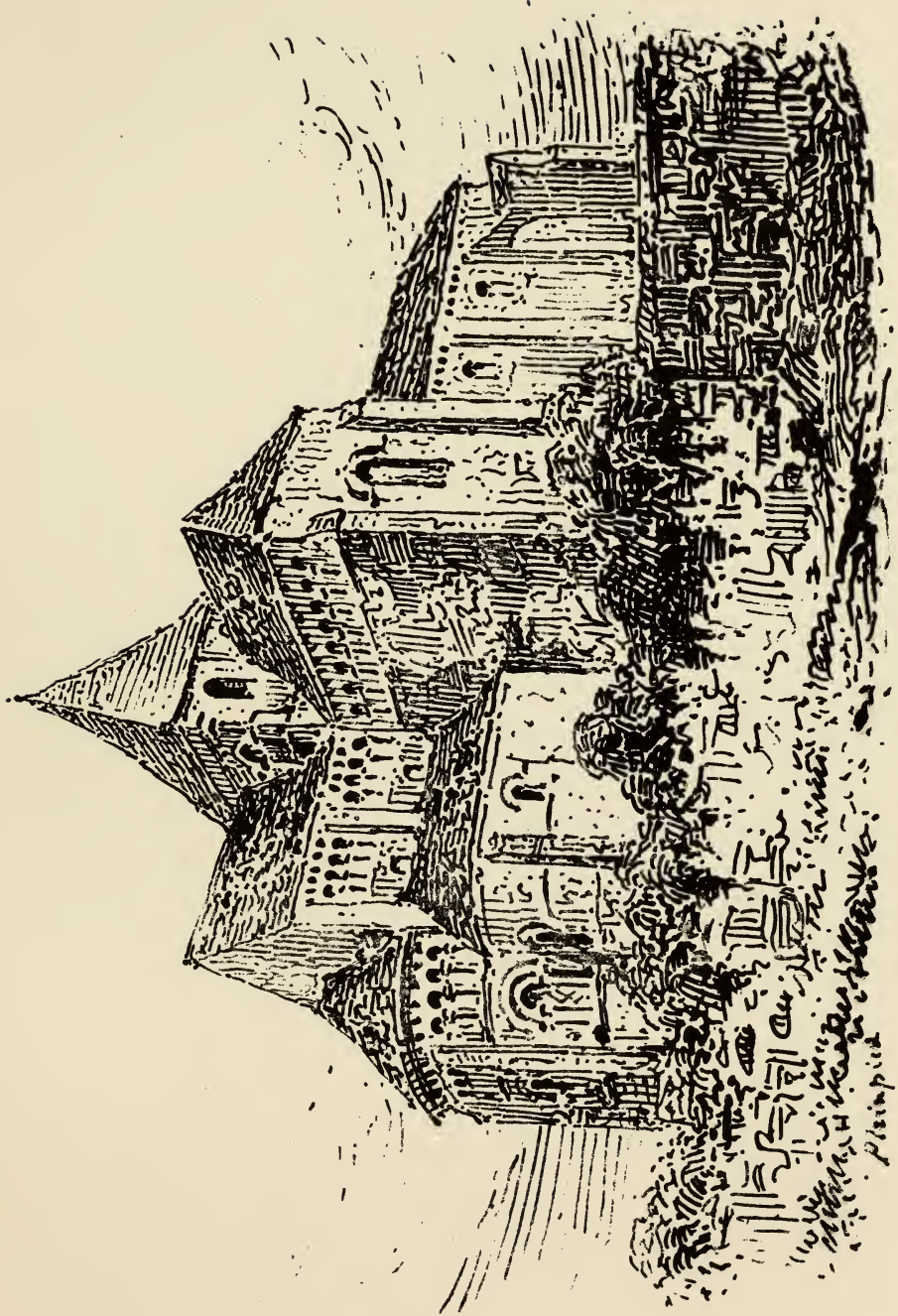
The lower apsidal aisle has small radiating chapels crowned

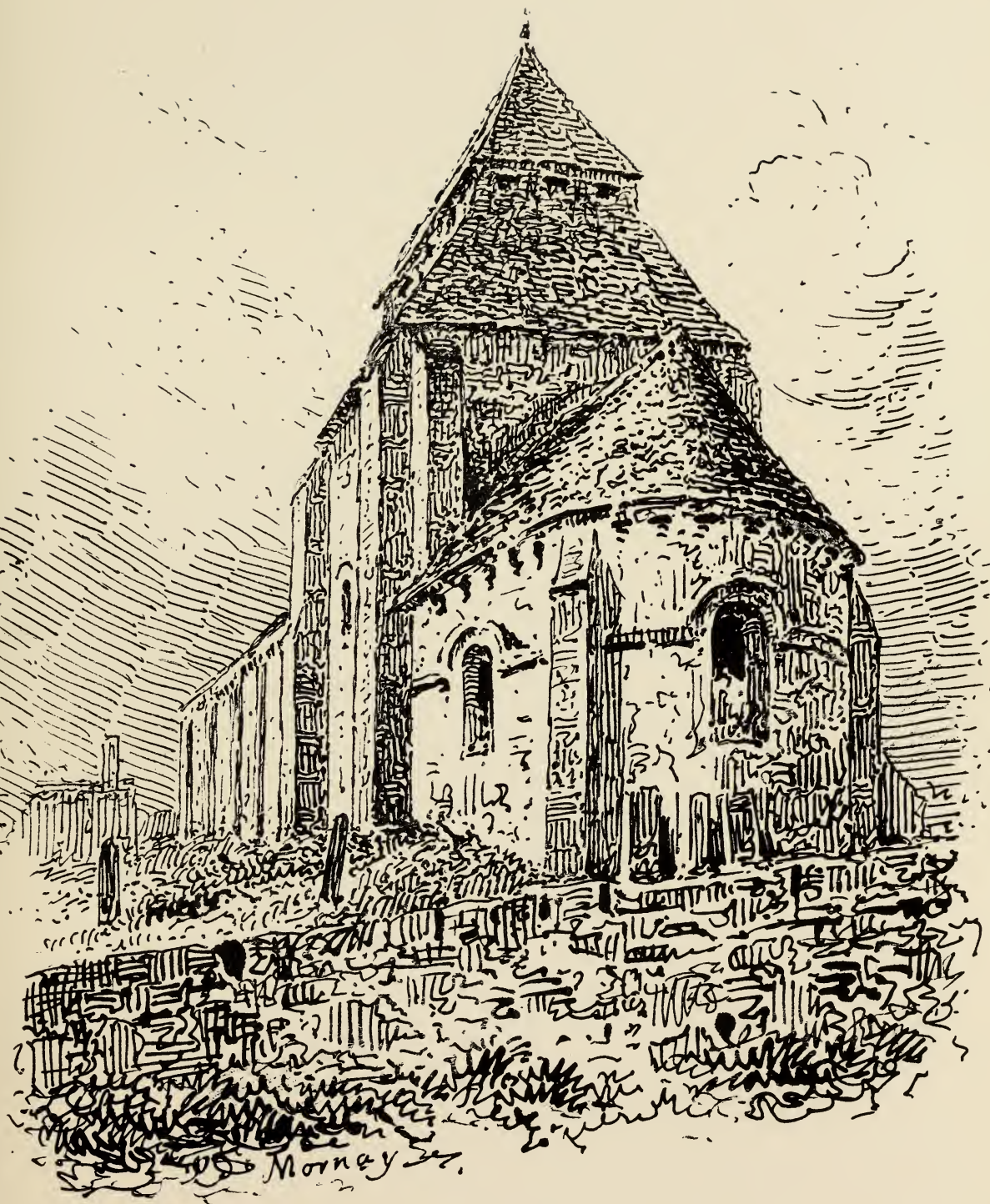
with spires, some of them being supported in a curious manner by brackets, shafts, and masses of masonry. The west front is very grand, and the difference in size between the two western towers gives much variety to the outline.

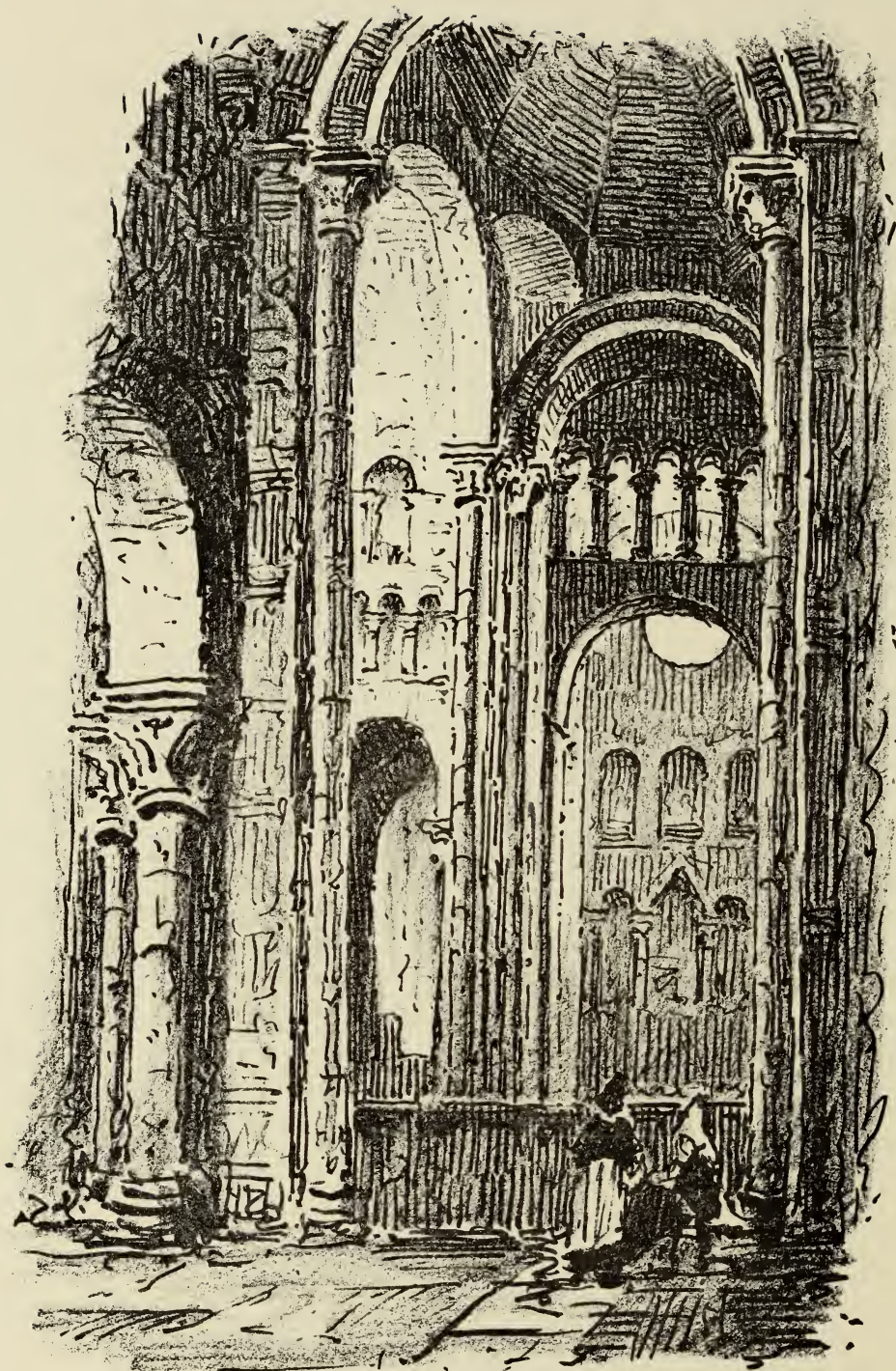
A few miles from Bourges, in the direction of Orleans, is the Romanesque church of Mehun. This has a narrow engaged western tower, the lower part of which forms a kind of porch; its arches are pointed, with square orders. The nave is wide and unvaulted; it has round-headed windows ornamented externally with shafts. The chancel arch is round, and the chancel has the cylindrical and semi-domical vault. It is apsidal with an aisle, from which branch out apsidal chapels, besides which there is a north apse, forming a kind of transept, but diverging obliquely. The south transept is Flamboyant. The remains of the castle consist of two fine towers, apparently of the 14th century.

A short drive from Bourges, in the direction of Moulins, takes us within sight of the old abbey church of Pleinpied, a work chiefly belonging to the 12th century. It is a cross church, consisting of nave, aisles, transepts, apsidal chancel, with aisles which terminate in apses. A low square tower crowns the intersection. The transepts and choir have the pointed barrel roof; that of the apse is semi-domical. The compartment of the intersection has an octagonal cupola, not pierced for light. The choir is divided from its aisles by two round arches on each side. They have two orders, the outer one enriched with the torus. The south aisle of the nave has a plain cross vault without ribs. The nave is not vaulted, or at least does not show any vault at present. The pier arches are pointed, and have two plain square orders. Two of the piers on the north side are square, (perhaps repaired,) those on the south side are all clustered. The nave has no triforium or clerestory, and has its aisles under the same external roof. The piers of the tower differ very little from those of the nave either in size or composition. The east side of the tower, externally, exhibits pointed arches.

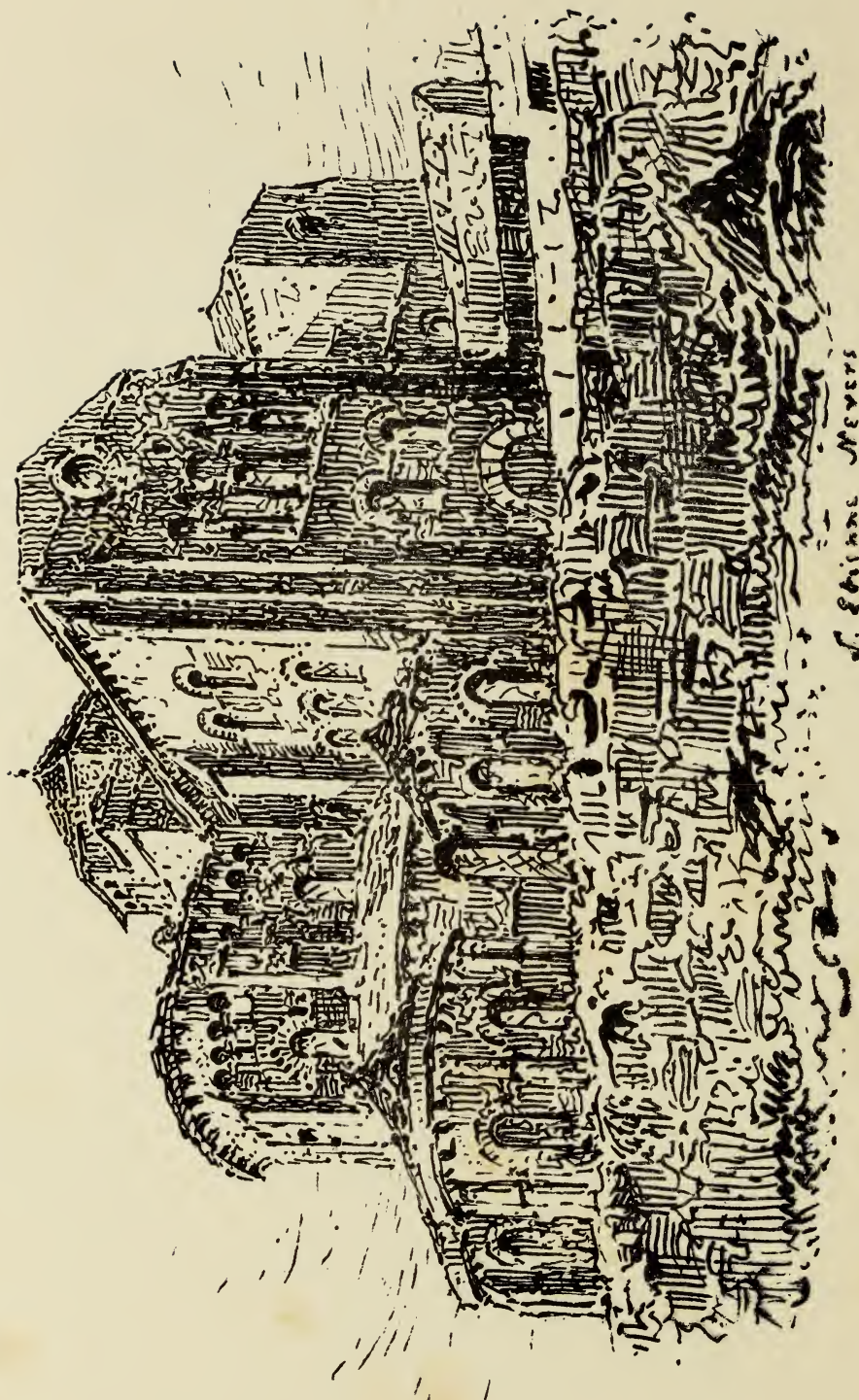
On the road to Nevers we pass, among other objects of interest, one of those simple village churches, which I suppose are found in







S. Etienne - Nevers



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most districts where original Romanesque work is permitted to remain untouched. It consists of a nave, central tower, and eastern apse; no aisles or transepts. The tower is but little elevated above the roof of the church; it is perfectly plain and has buttresses. It may have been higher; it is now covered with a picturesque slated roof. The western door is pointed, though evidently Romanesque. The windows of the apse are round-headed.

The cathedral of Nevers has good early pointed work, in which we notice some curious peculiarities, especially the form of the clerestory window. The piers are clustered, the pier arches (which are pointed) have effective mouldings, and there is a good triforium. The apse has its aisle and chapels. The tower, which stands on the south side, is Flamboyant; to which style also many of the windows belong. The transept is western, and there is a Romanesque western apse.

But the chief part of my time at Nevers was given up to the very pure Romanesque church of S. Etienne, which, according to Battissier, altogether belongs to at least as early a period as the 11th century. It is a large cross church, with aisles, long transepts, apsidal choir, having an aisle and branching chapels, and eastern apses to the transepts. The west front has nearly a square elevation, comprehending the aisles, and rising somewhat higher than the roof of the nave; in fact, it is a sort of western tower of very oblong plan. This is a feature to be noticed, as we shall soon see it adopted in rather a remarkable manner. The west door is round-headed, of three orders, with the torus; all the orders are shafted, the outer one having a very large shaft or column. In the upper part of the front is a triplet of round-headed windows, each under a trefoil arch supported on massive shafts. The outer line of the voussoirs is a semi-circle, the inner one forming the trefoil head. The nave has round pier arches, a triforium of a plain round arch in each bay, including two smaller ones, now walled up, and a clerestory of one round-headed window. The roof is cylindrical, and between the bays has an arch of one square order, resting on a tall shaft or column with a square abacus. The pier arch is of two square orders, the inner one resting on a shaft or column engaged in the

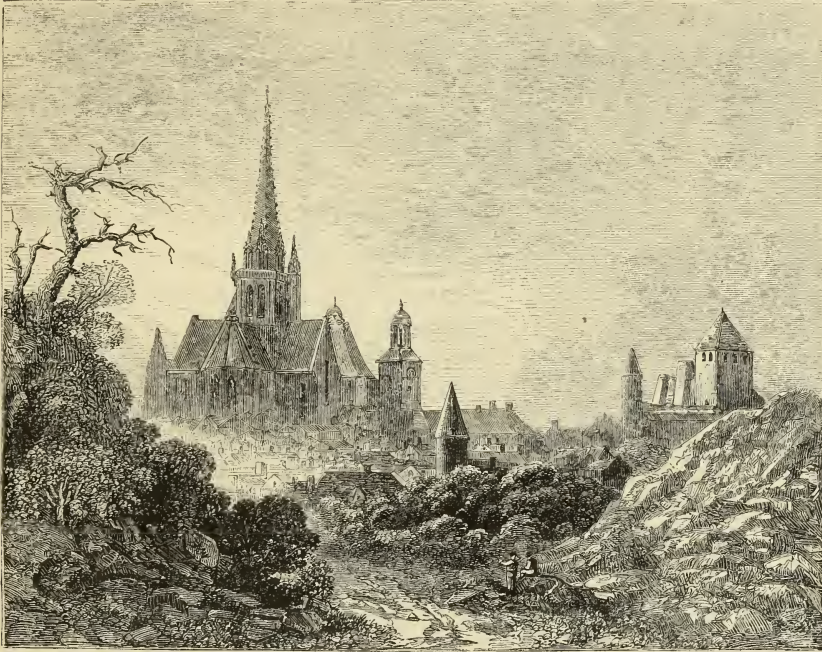
side of the square pier, as is the vaulting shaft in its front. Batisier gives a view of the transepts from a point near that which I have chosen for mine, which shows the screen of round arches and shafts crossing them; being in fact a continuation of the external wall of the aisle. This feature also prepares us for what we shall meet with in Auvergne. Over the main crossing is an octagonal cupola on Romanesque squinches, not pierced for light. This is covered by a low octagon on a square base, very similar to those in Lombardy. At the transept ends we observe, both externally and internally, the straight-sided pointed arch (such as in England we attribute to the Saxon period). All the other arches, I think, are round; those of the apse much stilted. The abacus is square throughout. I did not see any instance of our cushion capital, though some of the capitals are very plain. The piers of the apse much resemble the Tuscan column. This fine old church ought to be carefully studied.

The road from Nevers to Autun presents some very beautiful scenery. At Chateau-Chinon it crosses a lofty range of hills, commanding an extensive tract of much variety. Beyond this are some fine rocky valleys, and on emerging into the open country we obtain a view of Autun, situated on the slope of a wooded hill, the highest part of the town being occupied by the cathedral. The road is not altogether devoid of architectural interest; but the only object I shall notice at present is the church of Roui, a village about twenty miles from Nevers. This building is Romanesque and Transitional; the upper part of the tower (which is central) is more advanced. The arcade below the belfry stage has a curious sort of ornament consisting of round notches on the edge of the archivolt; it is very effective. I was much pleased with the general outline of the church.

I have already referred to Autun cathedral. It has pier arch, triforium, clerestory, and barrel roof, like the church at Nevers we have described; but the pier arch and vault are pointed. The central piers are not more massive than the others, and yet the later architects have crowned the intersection with a lofty Flamboyant steeple, which is remarkable from the very deep buttresses



by which it is flanked (two at each angle); the projecting cornice which supports the parapet of the tower, and the elegant range of canopies round the base of the spire. Each of these canopies has a sept-foiled arch under a gable of open work. The west porch is



AUTUN.

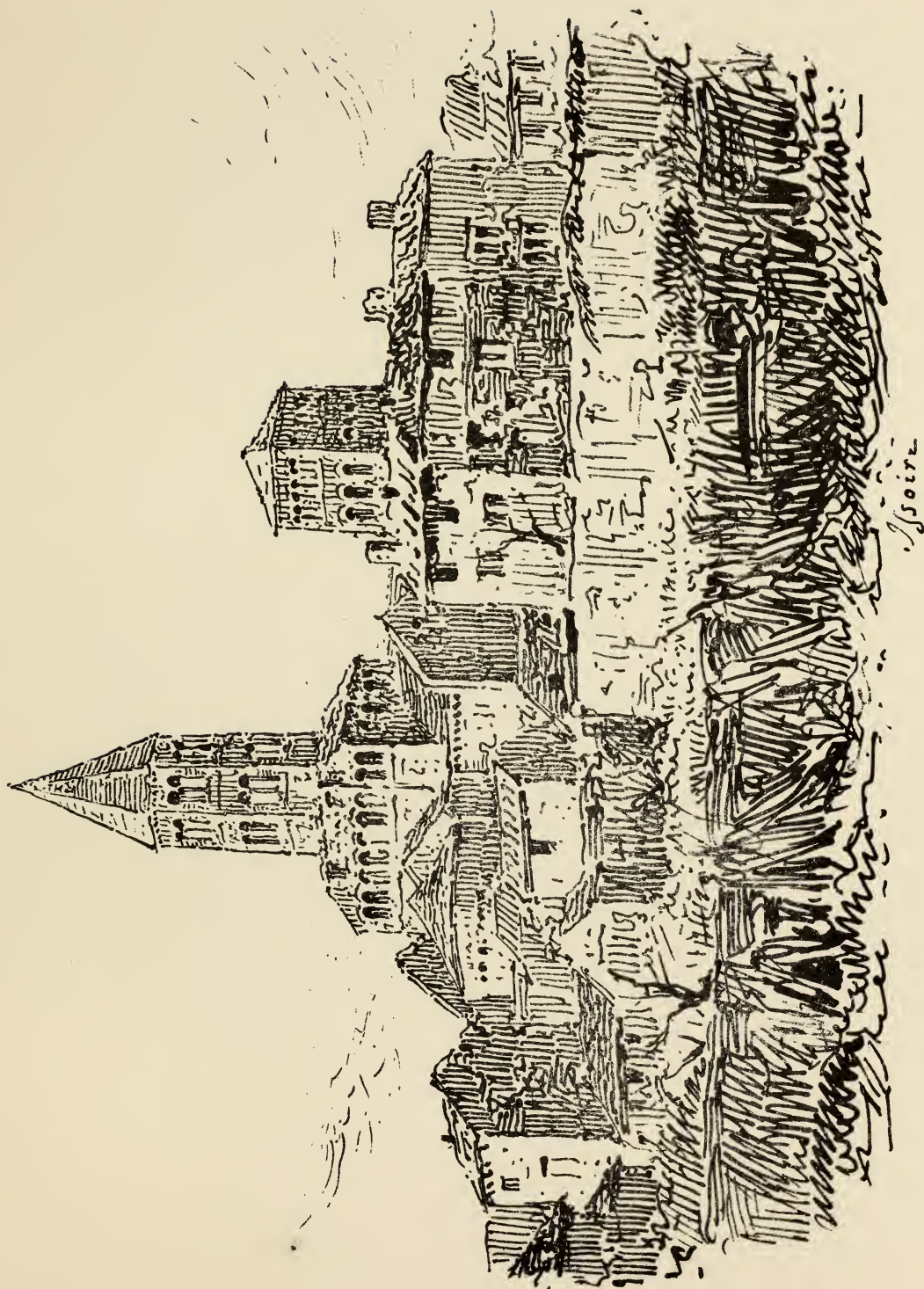
flanked by towers, and is about double their depth. It is cylindrically vaulted, with a rib on shafts. The doorway is of three orders, and divided by a pilaster pier. The transom is finely sculptured. The shafts are banded. This porch is the height of the aisles as taken externally. I shall have to refer to the Roman antiquities in a future chapter.

I have seen so little of Auvergne, and passed so hastily through that picturesque province, that I shall be able to do no more than point out one or two of the specimens with which it abounds. And I will begin with that which, if we take both its ancient features and those for which it is indebted to an admirable restoration, gives almost the typical form of an Auvergnat church—namely, S. Paul of Issoire. The west front, with its square tower, and the light

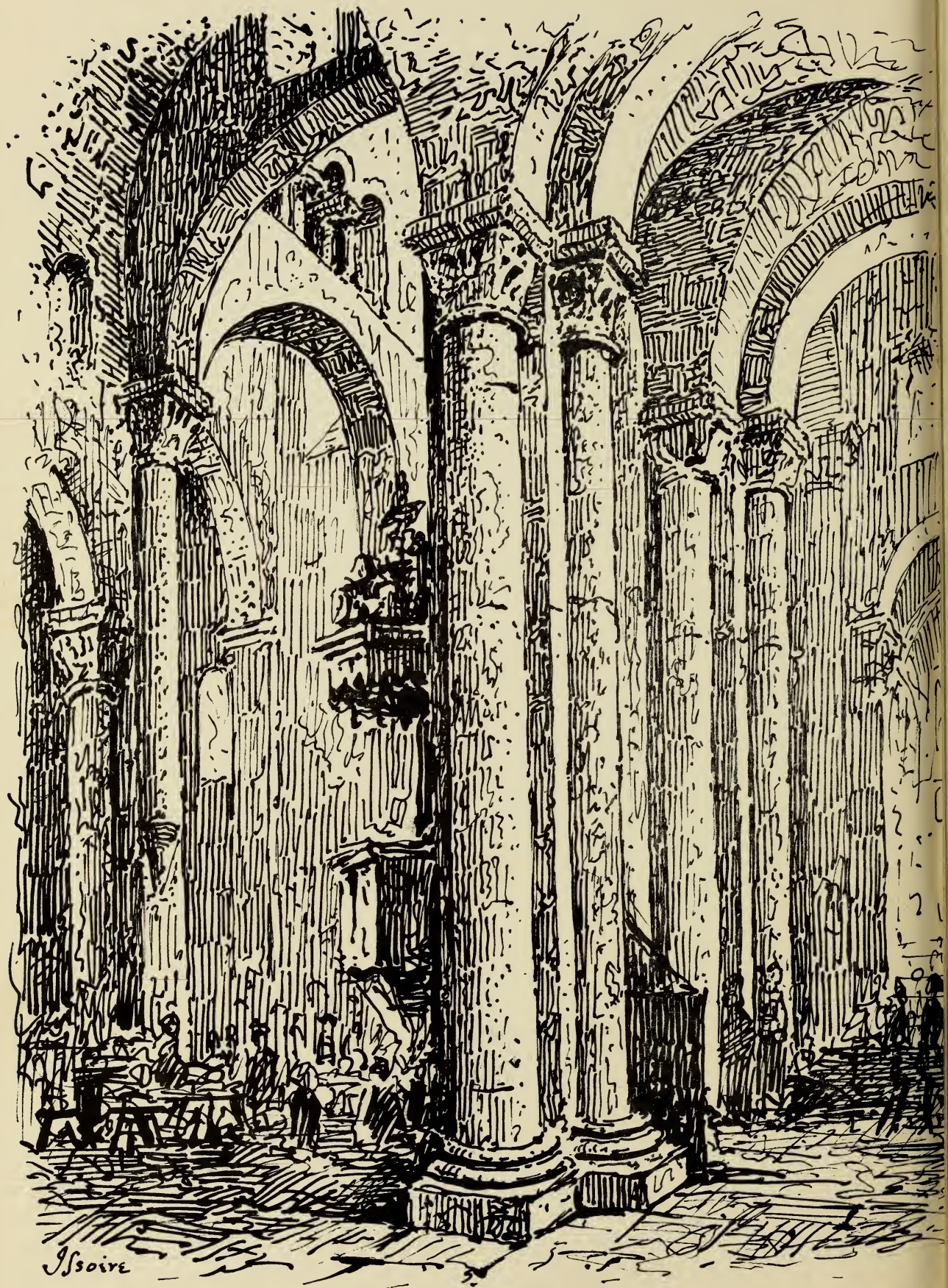
octagonal lantern over the centre, built in the Romanesque style, are modern, and in excellent character. I have no doubt there is authority for both; the central octagon seems to belong to several old churches in the province, of which there are engravings. The rest of the church, though it may have undergone much repair, seems as if it can be depended upon.—The nave, between the western tower and the intersection, has seven bays. It is divided from the aisles by round arches of one order. The piers have engaged in them massive columns, with well sculptured capitals of a very Corinthian character. In some the nucleus is cylindrical.—The roof of the nave is a round barrel vault, with some transverse arches of one order, which do not however occur at every pier. There is a triforium, but no clerestory, the aisles being under the same roof with the nave. The aisles have a cross vaulting without diagonal ribs.—The cupola, at the intersection internally, is of the plan of a square with the angles rounded off. It has the Romanesque pendentive. The square compartment on which it rests has an open arcade on each side above the main supporting arches.

We have noticed at Nevers the western tower of an oblong plan, and also the transept screens corresponding with the aisles, but not supporting any external wall. Here, however, the transept screen arch is as high as the tower arches; and the wall it supports is an external one, pierced by windows: in fact we have a tower of an oblong plan comprehending nave and aisles, placed over the centre instead of the west end. The central part of this probably supported an octagonal tower, not very dissimilar to the present modern one; the part over the aisle is covered with a sloping roof. It will easily be seen what a scope this arrangement gives for variety of outline.

The apsidal aisle has four apses, each springing from a gabled face; this with a peculiar mosaic ornament of dark stone on the lighter building stone, gives great finish to the building. The patterns are geometrical, not architectural.—From the central space at the east end and between two apsidal chapels, projects a square one.—There is a crypt beneath the chancel which I did not visit. The plan is given by M. Mallay; it comprehends the apsidal aisle and its radiating chapels, but gives the westernmost chapels a square



Soire



plan. The roof is supported by piers corresponding with those above, and four additional ones under the floor of the choir.

The aisle roof above the triforium is quadrantal, and forms an abutment to the barrel roof of the nave. There are one or two instances of the straight sided arch which we noticed at Nevers, and, if I am not mistaken, some trefoil arcades occur in the triforium.

We see that the main point, in which this church differs from S. Etienne at Nevers, is the absence of the clerestory, in consequence of which the aisles are comprehended under the same roof with the nave. The lateral additions to the tower are therefore brought out and shown externally, (the transept walls not being higher than those of the aisles,) but at Nevers they are absorbed in transepts equal in height to the clerestory. At Issoire we observe an arcade between the tower arches and the roof; at Nevers the arches under the tower are the full height.

Notre Dame, Clermont Ferrand, might be described almost in the same words with the church we have just examined. It corresponds nearly in every part, except that it wants the square eastern chapel, and has only five bays to the nave instead of seven. It is rather a smaller church, and not so elaborate in its workmanship. Here also is the central tower comprehending the aisles, now crowned by a modern octagon of good character; and a modern tower in the Romanesque style occupies the central compartment of the west front. The trefoil arcade occurs in the transepts, and there is a curious Romanesque south door to the nave. This church is so shut in by houses that it is almost impossible to obtain a view of the exterior.

Riom, on the road from Clermont Ferrand to Moulins, has a church which though much altered and modernized, retains some of its Auvergnese features. The nave is Romanesque, but has the pointed arch. Like the two last described churches it has the triforium, but no clerestory. The central tower comprises the aisles, and is crowned with an octagon and truncated spire of the latest Gothic. The choir is a good specimen of the fourteenth century.

Brioude, on the road between Issoire and Le Puy, has a fine

church in which the pointed arch is freely used, indeed part of it appears to belong to the thirteenth century. Like Issoire it has a modern western tower. The central tower does not in this case comprehend the aisles, but is square, surmounted by an octagon. The apse is circular, and has an aisle garnished with five apsidal chapels, each springing from a gabled front. The round arch prevails in this part. The main apse is beautifully ornamented with patterns in black and light-coloured stone. The chevron is used in some of the arches of the choir, and the shaft and torus prevail. The piers are lofty, of a square plan, with engaged columns. The triforium seems to have consisted originally of three plain round arches with a circle above. The vaulting of the nave is of early pointed character, and ribbed. The aisles have the cross-vaulting, without ribs. The cupola of the intersection is of square plan, and cross-vaulted with diagonal ribs. The tower arches are pointed. The main apse has a plain semidomical vault, but the eastern apsidal chapel has a ribbed roof; the others plain, and the arches opening into them are pointed. There is a fine south portal with massive engaged columns.

We have already noticed the cathedral of Puy on account of the curious composition of its roof. The whole building is full of interest, and has remarkable portions in styles later than the Romanesque. Of these we may notice a porch, eastward of the south transept, and much exceeding in size the actual choir, or at least that part of it eastward of the dome, which consists of a mere apse. This porch has a singular kind of detached arch, hanging as it were to an outer order by small bands of stone; the date I should think about the end of the thirteenth or the fourteenth century.—The campanile, at the east end of the church, is an elegant structure tapering in stages and terminating in a point. Its style is Transitional.

But the most extraordinary object in this romantic town is the chapel of S. Michel, situated on the top of a rocky pinnacle, which springs abruptly from the valley. A steep flight of steps cut in the rock conducts us past some of the buildings or excavations connected with the church, to the principal entrance facing to the

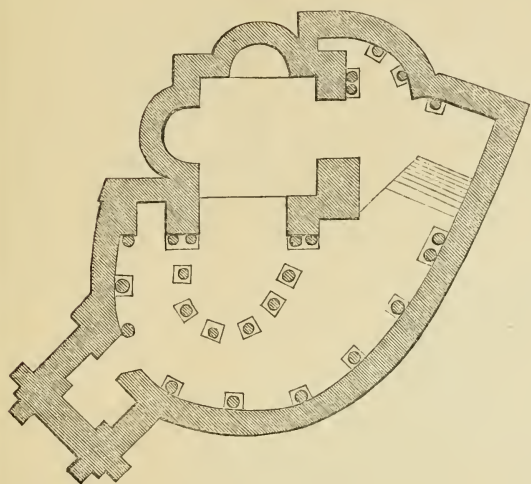


Brioude



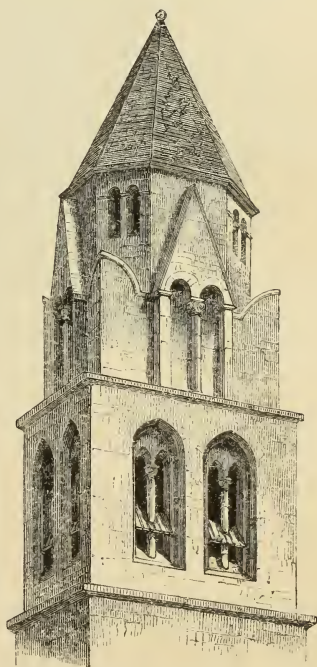
s. michel. Puy

south-east. This is a rich porch of Romanesque work, of which the doorway (a round-headed one) stands beneath a bold foliated order, above which is a semicircular label. The cornice has an arched corbel table, and the whole front is adorned with mosaic work of black, red, and light-coloured stone. The plan of the building is adapted to the area which it occupies. The annexed sketch of it, though not very correct, will give an idea. It has a square compartment, forming a low central tower,



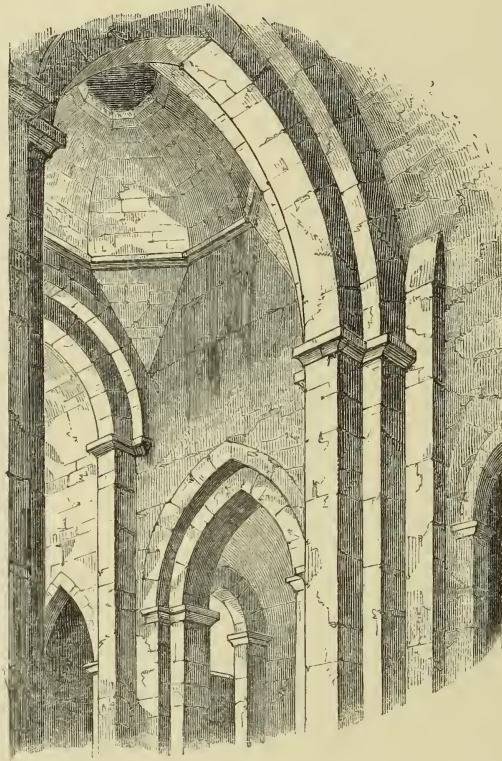
with a cupola internally, from which branch out northern and eastern apses of small projection. The nave forms a kind of oblique apse with an aisle, from which it is separated by shafts with good capitals; their pier arches are round. — On the south side is the staircase to the entrance door of the porch, which is below the level of the church. The nave has a cylindrical roof with semidomical termination. The aisle is cross vaulted. The belfry, which forms rather an elegant steeple, stands to the north west, attached to the aisle, and ranges obliquely as regards the other tower.

In one of the most beautiful spots in the province of Limousin (see Murray for the description of its scenery,) on the road between Limoges and Toulouse, stands the very picturesque old town of Uzerche, on a rocky hill surrounded by a small river. It pre-



UZERCHE.

sents several remains of military and domestic architecture of mediæval date, and its highest point is crowned by a fine Romanesque or Transitional church. This has a nave and aisles, transepts, and apsidal choir with aisle, from which probably radiated a series of chapels, now mostly destroyed. Underneath is a curious crypt, which I did not visit. At the intersection of the cross is a low square tower, its compartment internally being occupied by the



UZERCHE.

usual cupola. Another loftier tower, of good composition, stands over the nave, at some little distance from the west end, and having also an internal octagonal cupola. The part to the westward of this differs in some few respects from the rest of the nave, but does not appear to be the addition of a later period. The work throughout is very plain ; the arches are mostly pointed, with square orders. There is no triforium or clerestory. The



UZERCHE.

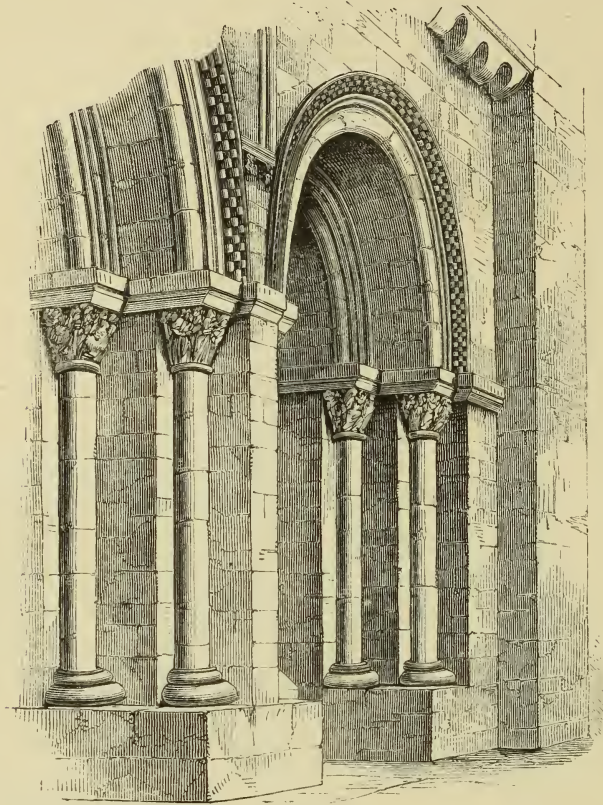
nave has the barrel roof, with a pointed ridge ; that of the aisles forms an abutting semi-arch. The roof of the apse is semi-domical. I cannot help thinking that an artist might very well make this little town his head quarters for a few weeks in the summer.



ST. SERNIN, TOULOUSE.

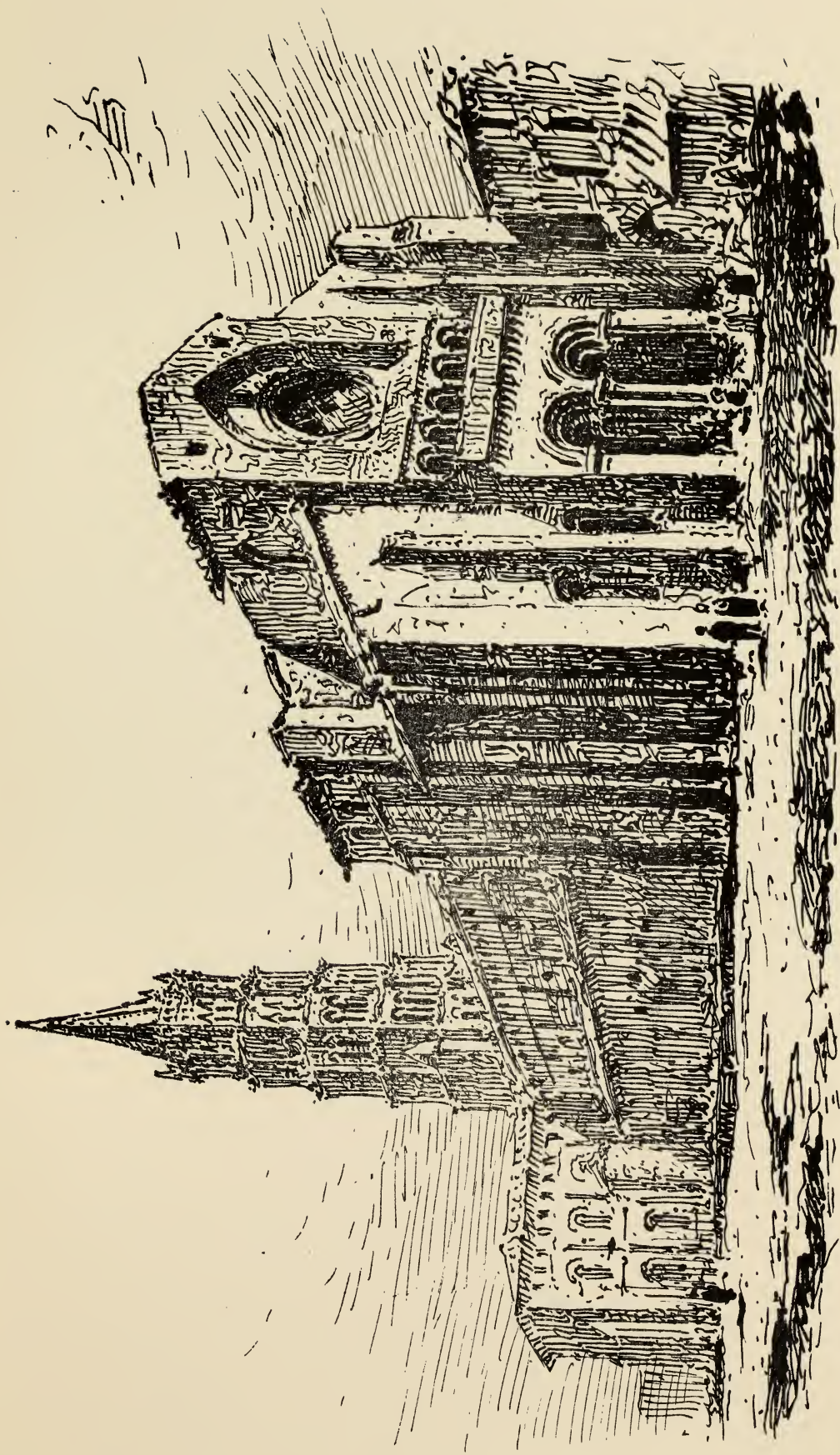
S. Sernin, Toulouse. This is one of the finest and largest Romanesque churches in the south of France. It consists of a long nave with two aisles on each side, north and south transepts of

great length, with eastern and western aisles, and two apsidal chapels to each transept looking eastward, a choir with polygonal apse, aisle, and radiating apsidal chapels. At the west is a kind of transept, about the depth of a bay of the nave, but not projecting beyond the walls of the external aisles. In the centre is a lofty octagonal tower, tapering in five stages. The three lower



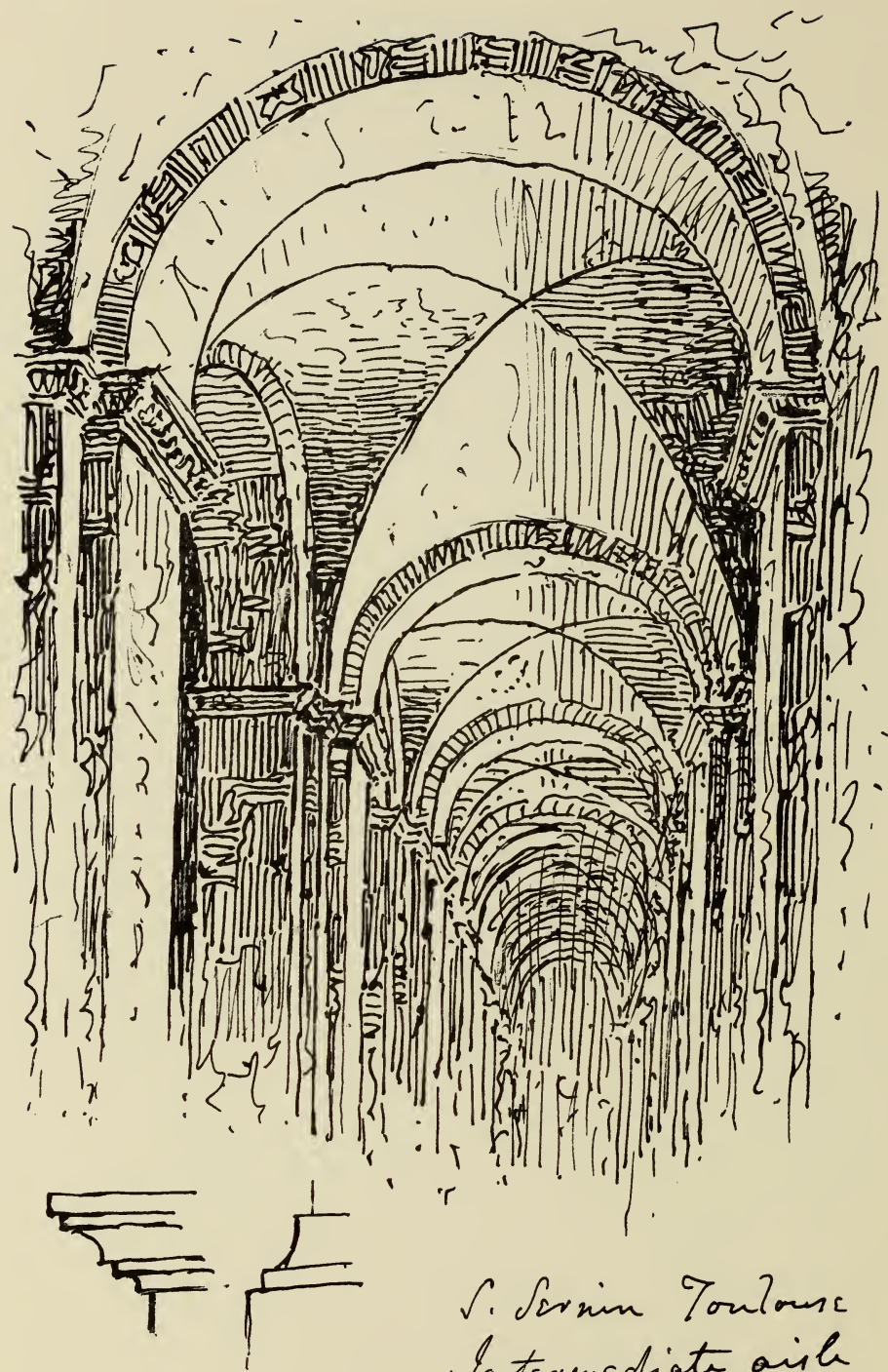
ST. SERVIN, TOULOUSE.

ones are Romanesque, (in style, whatever may be their date,) each face has two windows, of two square orders and a label. The outer order is shafted, a single shaft, in the middle, being common to both windows; consequently each face has three shafts. At the angle is also a shaft with a square abacus, projecting from the cornice of the stage, after the manner of revived Italian work.— The two upper stages have two straight sided pointed windows also



S. Sernin Toulouse -



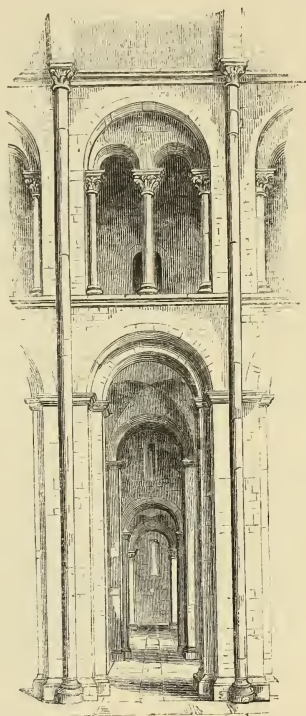


*S. Sernin Toulouse
Intermediate aisle*

of two orders, the outer one shafted, as before, and under a single angular label. The angles also have shafts, as in the lower stages. A parapet of plain round open arches, with a small turret at each angle, crowns the upper stage, and a plain ribbed spire surmounts the whole. It is chiefly constructed of brick covered with plaster; indeed there is a great deal of brick-work throughout the church.

The nave has the cylindrical vault, with transverse arches of one square order resting on engaged vaulting shafts. The triforium consists of a large round arch, comprising two smaller ones divided by a doubled shaft, the archivolt being of some depth. In some of the transept arches the archivolt of this part has a kind of bold fret, or reticulation, by way of ornament. The triforium forms a gallery, lighted by a round headed window. Its roof is quadrantal. There is no clerestory. The pier arches

have two square orders on imposts of the same section, having a string or abacus at the top. The aisle adjoining the nave, or, as I shall call it, the intermediate aisle, is higher than the outer one, and has a round arch in the clerestory space. The external aisle has a round headed window in each bay. Both aisles are cross vaulted without ribs. The intermediate one is very Roman in its character, exhibiting only square-edged imposts, with an abacus of rather classical profile. The ends of the transepts have pier arches and triforium, so that the arcade is continued round the whole church. The choir has a clerestory. The tower arches are round, and have three square orders. Their piers, I think, must have been cased; they are now octagonal, and fill up one bay of the nave. The central cupola is octagonal with ribs. The choir aisle has five radiating chapels. The western and transept fronts have each a

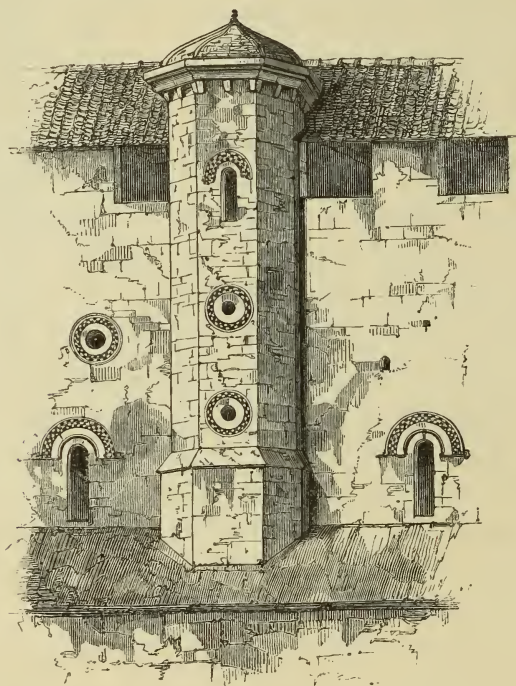


TOULOUSE.

pair of fine Romanesque doorways, enriched with shafts, sculptured capitals, the torus and billet. Many of the capitals are extremely rich ; some with groups of figures, others with foliage after the manner of the Corinthian capital. The round arch prevails throughout, except the few later insertions.

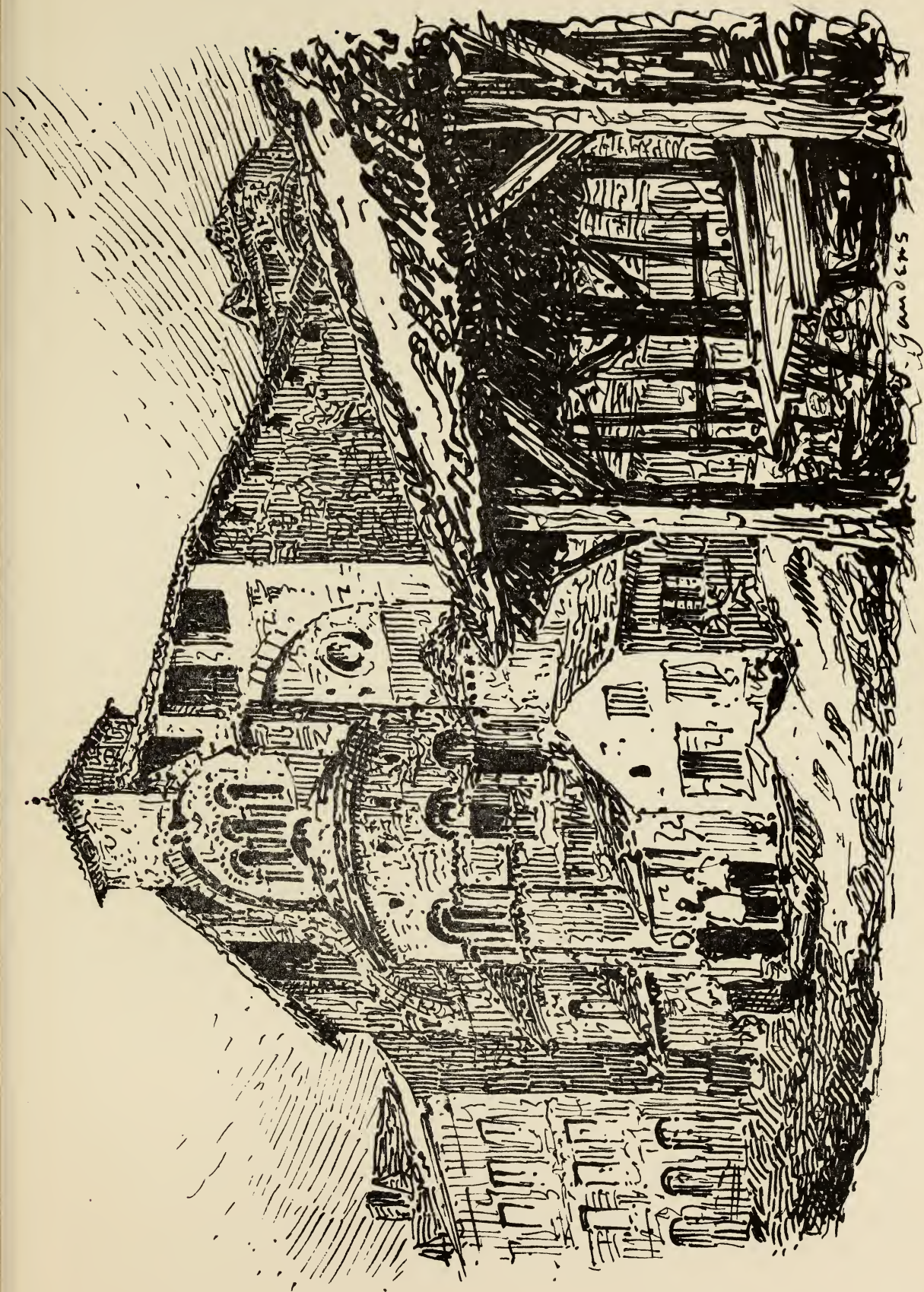
There is some good Gothic brickwork in Toulouse ; the straight sided pointed arch, that we have noticed in the upper part of the steeple of S. Sernin, is frequent. The cloisters of the church now used as the museum are very beautiful. A double shaft, set transversely, with an oblong square abacus on a rich capital, supports arches which have a double foliation ; they must belong to the early part of the fourteenth century.

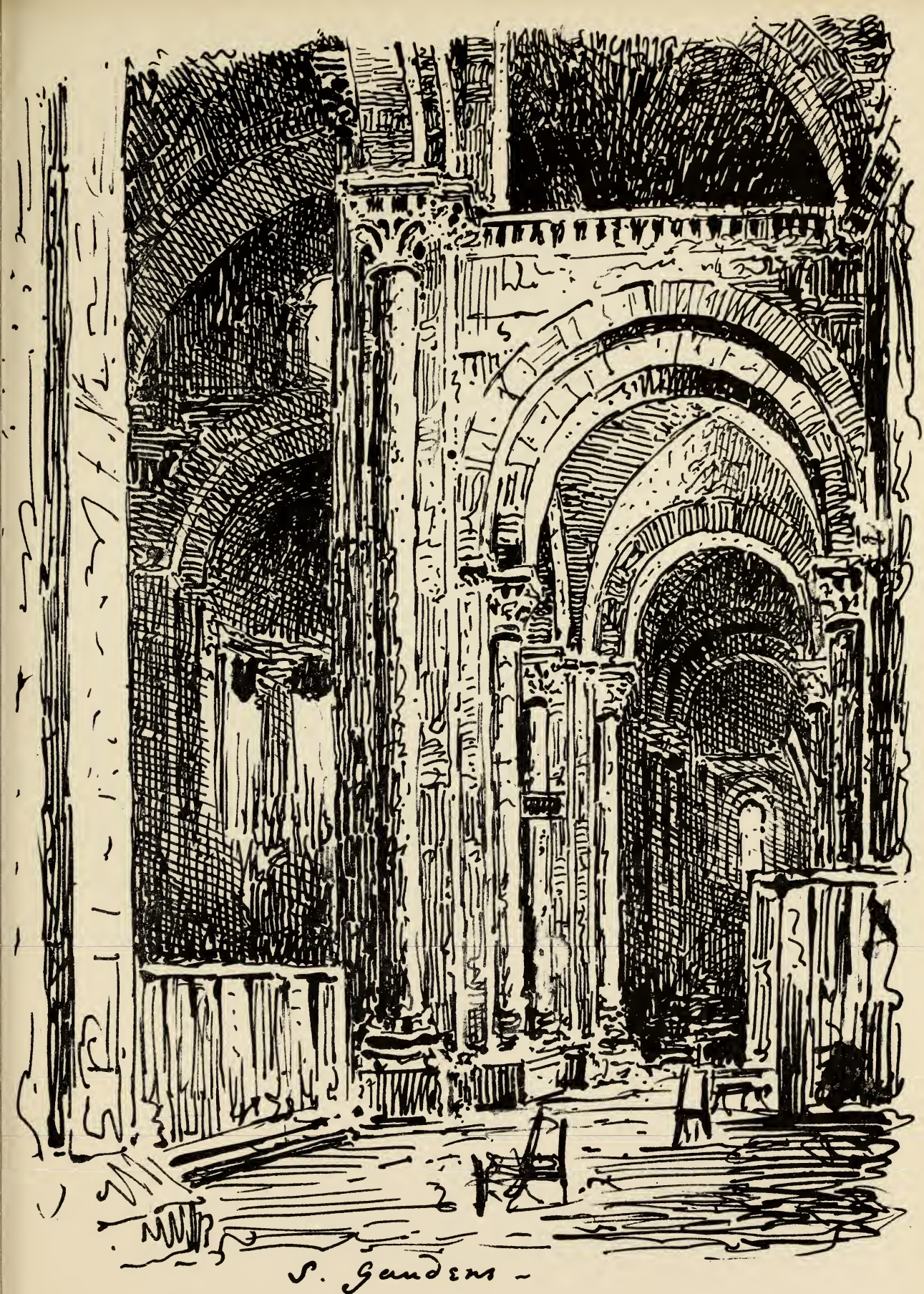
S. Gaudens, separated from the first ranges of the Pyrenees only



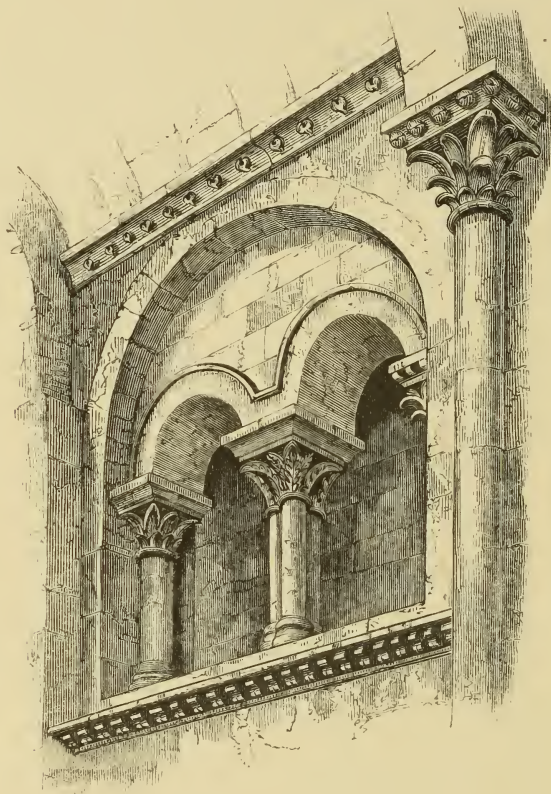
S. GAUDENS.

by the valley of the Garonne, has an oblong Romanesque church with three eastern apses, and a low western tower. The nave

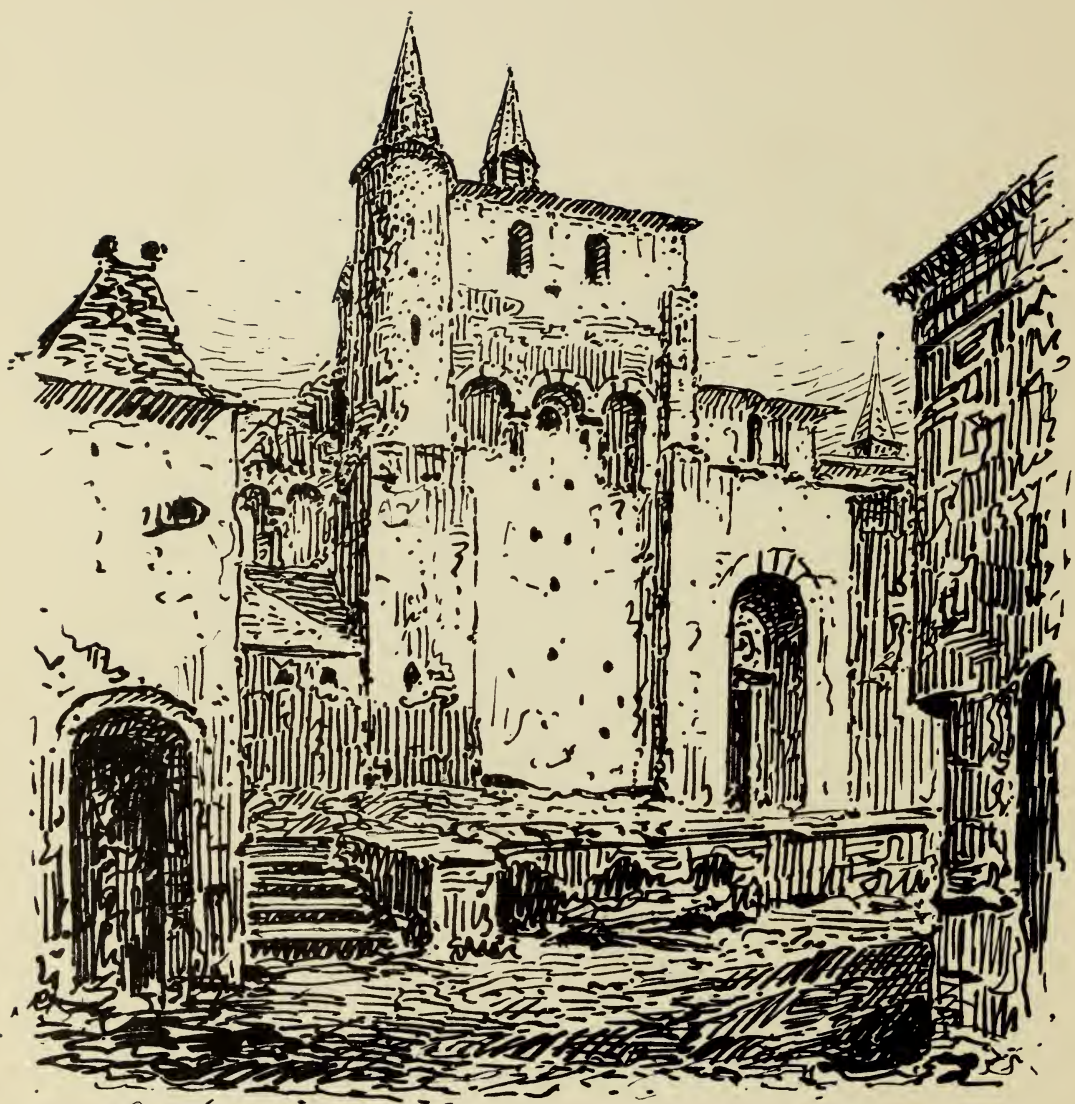




S. Gaudens -

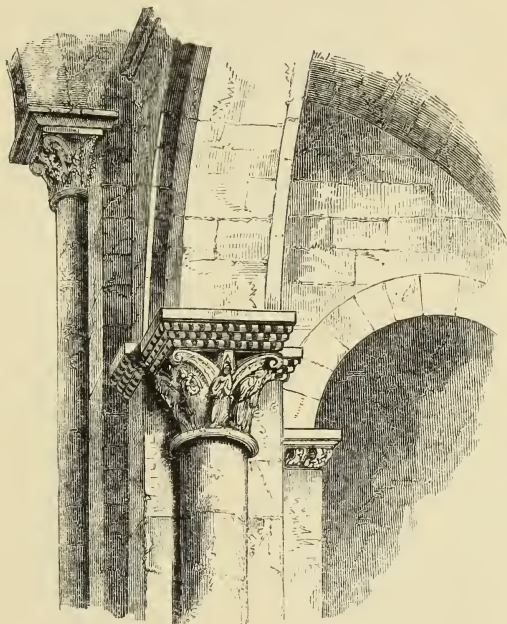


S. GAUDENS.



S. PÉ

has aisles, and a cylindrical roof, against which abuts a quadrantal one. The chancel has a triforium, the aisle below being cross vaulted, without diagonal ribs. The eastern face shews the section of the cylindrical and quadrantal roofs ; the space between the



S. GAUDENS.

former and the roof of the apse is occupied by three round-headed windows.—The round arch prevails, and there are some capitals of great elegance ; one especially, in which the attitude of the figures gives them, at a distance, almost the appearance of Corinthian foliage.

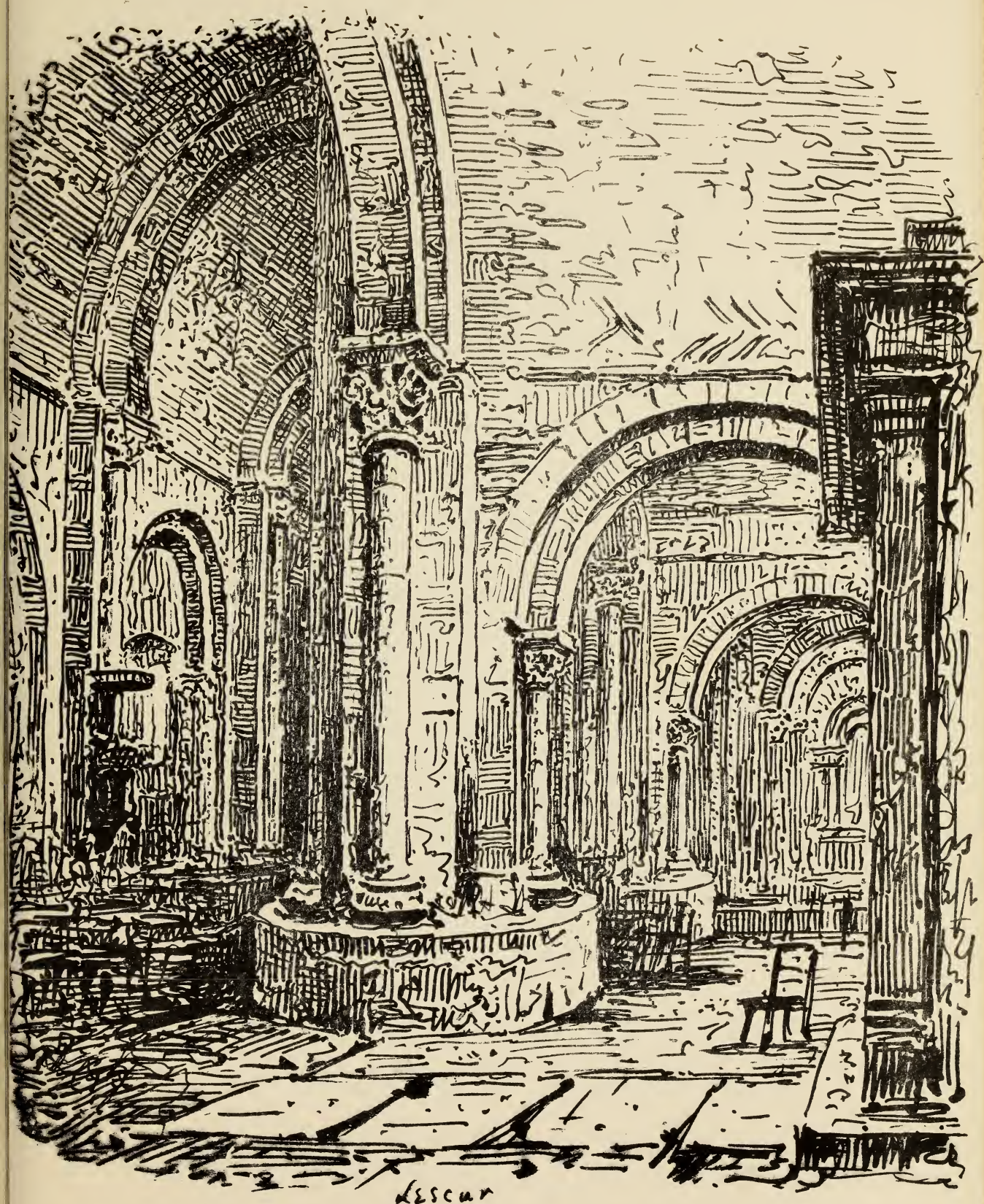
S. Pé, in the Pyrenean valley watered by the brook which runs through Pau, has a Romanesque church with a massive tower at the south west angle. It is a good deal modernised and disfigured, but the south aisle has, from the absence of shafts, a very Roman character.

Three or four miles from Pau, on the Bayonne road, is Lescar. Its church, though a large one, makes no great show externally ; as the same roof covers nave and aisles, and there is no tower, a small

wooden belfry marking the intersection of the transepts. Internally the church presents fine Romanesque work of an early period. The roof of the nave is cylindrical, and that of the aisles consists of a series of transverse cylindrical vaults, their partitions resting upon a round arch; in fact, the roof is similar to that of the nave at Tournus on the Saone. The four shafts therefore that surround each pier are of three different heights—the vaulting shaft of the nave being the highest; (this supports, as usual, a transverse arch of square section;) next, the shafts supporting the archivolts of the pier arches, and lower than these are the shafts sustaining the transverse arch of the aisle. The pier rests on a cylindrical base. The east end of the church is triapsal.

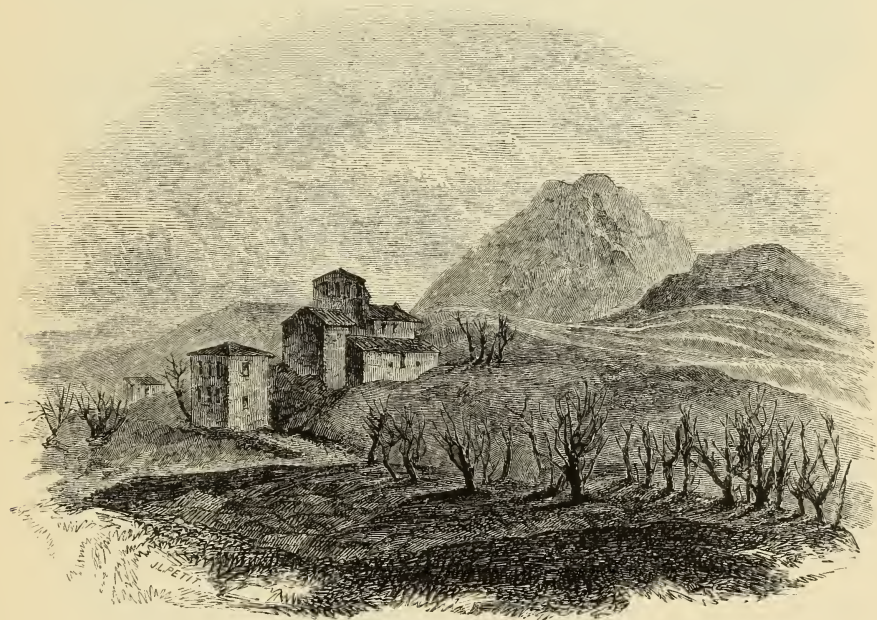
Many of the churches I have noticed in the present chapter, besides many more of similar character, have been described by M. Merimée and other antiquaries; in fact it is a style with which the English architect may easily make himself acquainted through the medium of published works and engravings. Auvergne and Velay have been well illustrated, both as regards their antiquarian and picturesque attractions. The same class of buildings, as I have remarked, occupies a large portion of the south of France; I suppose the whole of Languedoc, Provence, Dauphiny, &c. The church of Ainay at Lyons, the cathedrals of Valence, Avignon, Arles, Marseilles, and many other large churches, belong to it. In the absence of the clerestory, it assimilates with the Lombard Romanesque. The omission of this member is what we might naturally expect where the dimension of height is not considered the one of greatest importance, and where strong and abundant light is not required. And we must remember that the barrel roof itself occupies much of the space filled up by the northern clerestory, which is often confined to the mere transverse cells, the springs of the vaulting arch falling as low as the foot of the clerestory windows. This is especially the case in England. At Lincoln the vaulting spring falls as low as a point in the triforium range.

The omission of the clerestory is, I think, no defect in a Romanesque church, whatever it might be in a Gothic one. The play of light produced by an upper range of windows is not so necessary in

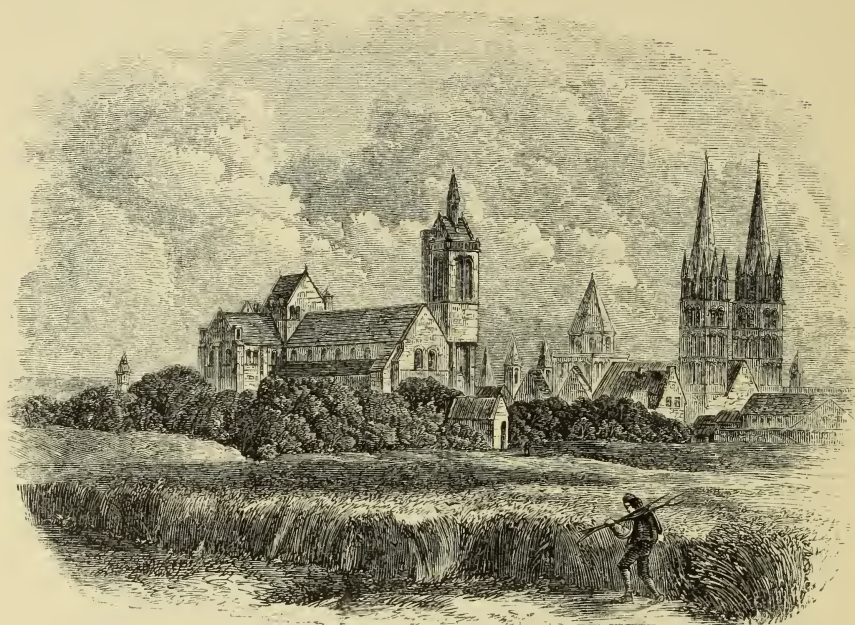


descar

this style, and the division of the height into only two stages, if these be well-proportioned to each other, is always satisfactory. The naves of Clermont, Issoire, and Toulouse have much grandeur, and should be studied by any architect who has adopted the revived Italian. The double tier seems more suitable to this style than the triple; and the triforium, which, if necessary, may be lighted by a window, gives more character than a plain clerestory. I ought to have mentioned that where the quadrantal roof occurs in the aisle or triforium, it is generally crossed at each bay by a partition pierced with a complete arch.



PUY DE DOME.

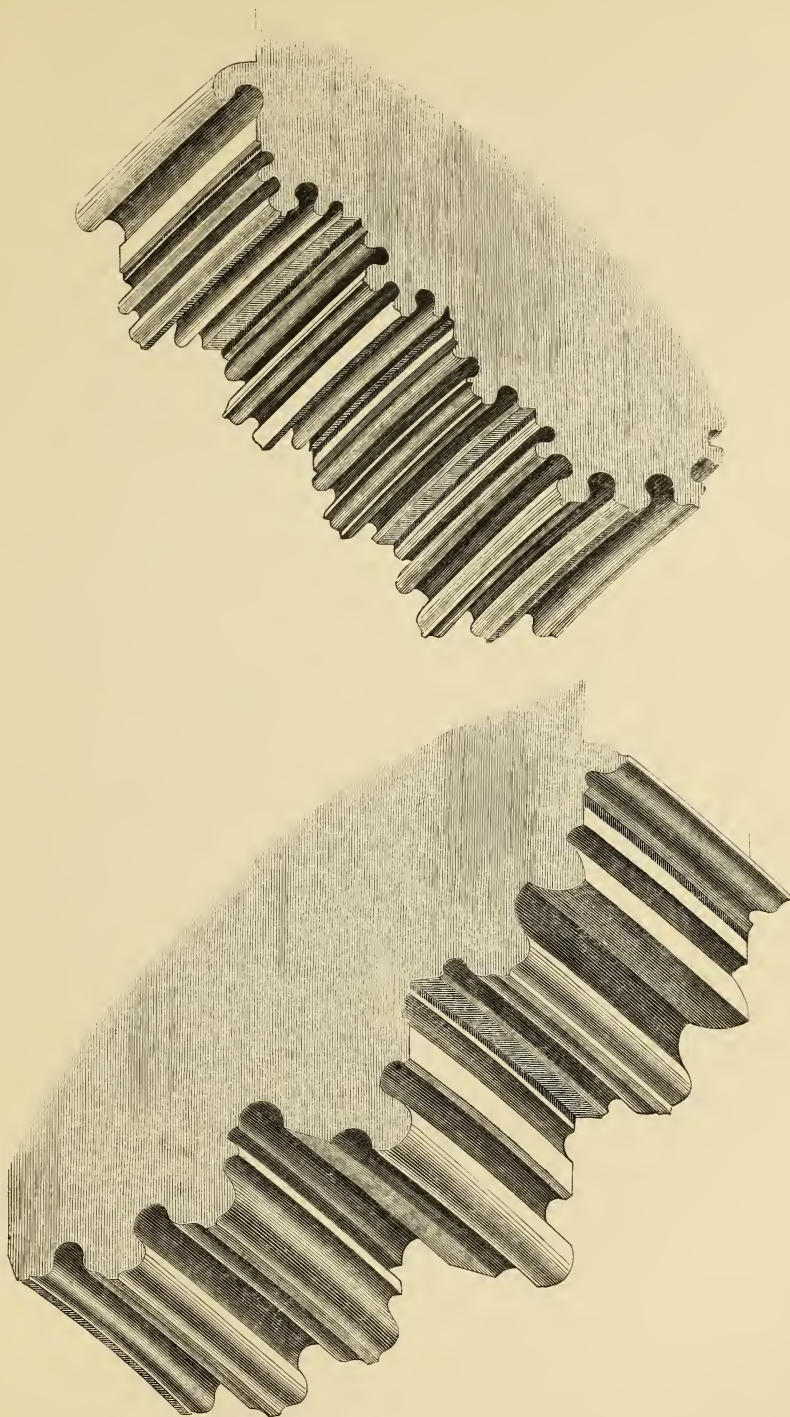


CAEN.

CHAPTER X.

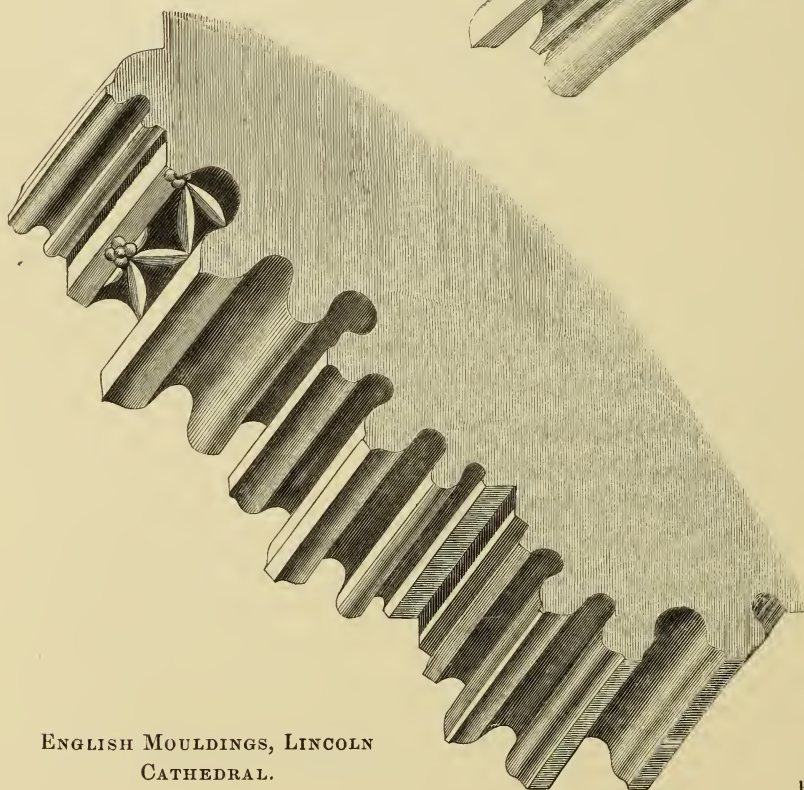
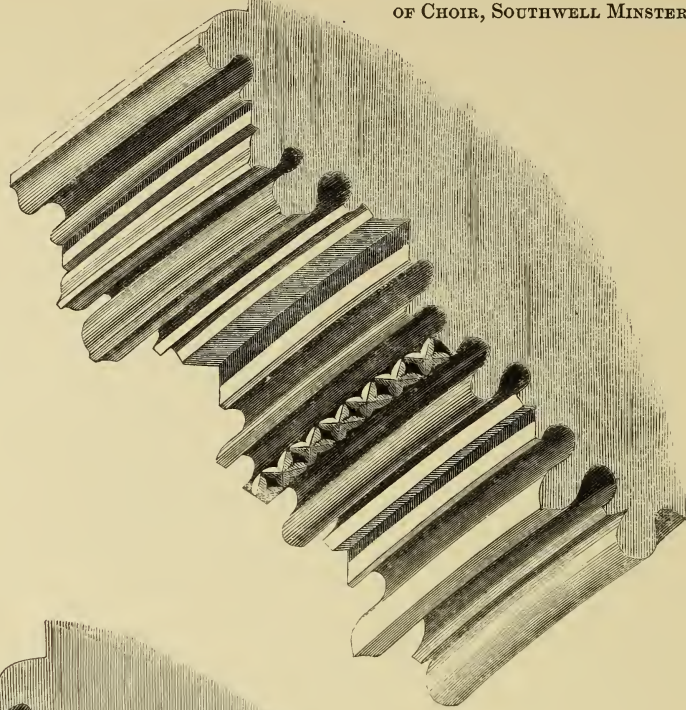
I SHALL in my present chapter make a few cursory remarks on some leading features in the churches of Normandy, for the sake of noticing the points in which they resemble or differ from our own churches, as well as the churches of other districts in France.

We will suppose ourselves on a route from Paris to Rouen along the Seine, (the churches on which river, before we enter Normandy, are worthy of notice,) thence to Lisieux, Caen, Bayeux, Coutances, and Avranches; making such divergences from the several points as may show us the prevailing character of each district. Though the route I have given will introduce us to but a small part of this



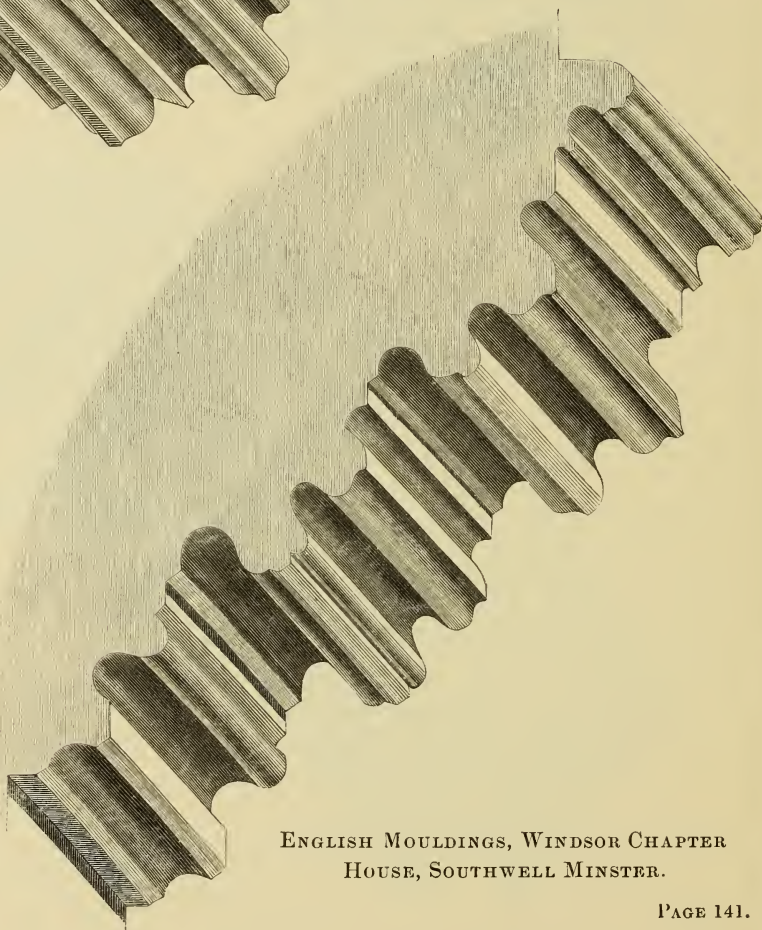
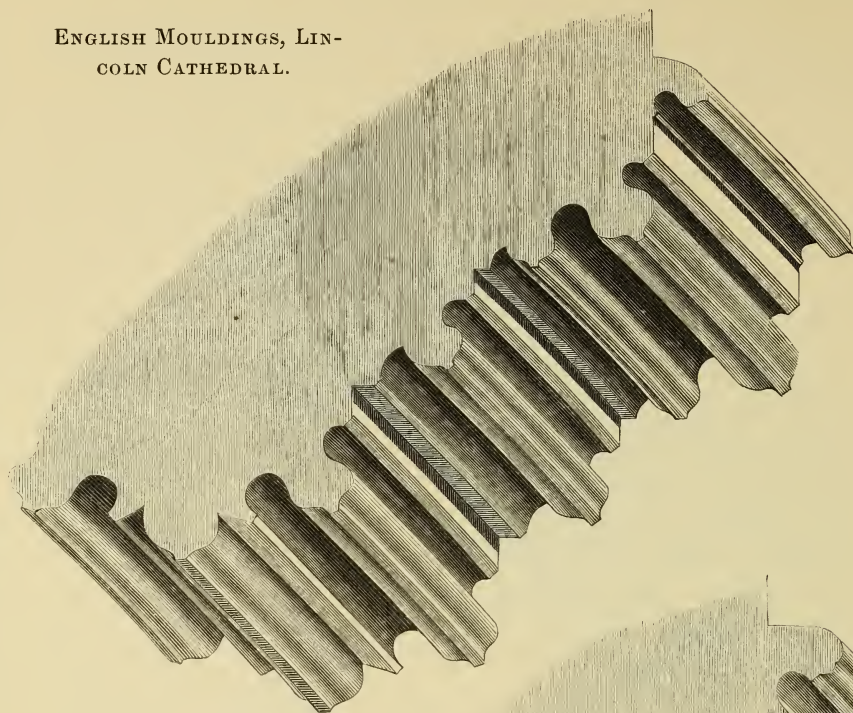
ENGLISH MOULDINGS, LINCOLN CATHEDRAL.

ENGLISH MOULDINGS, PIER-ARCH
OF CHOIR, SOUTHWELL MINSTER.

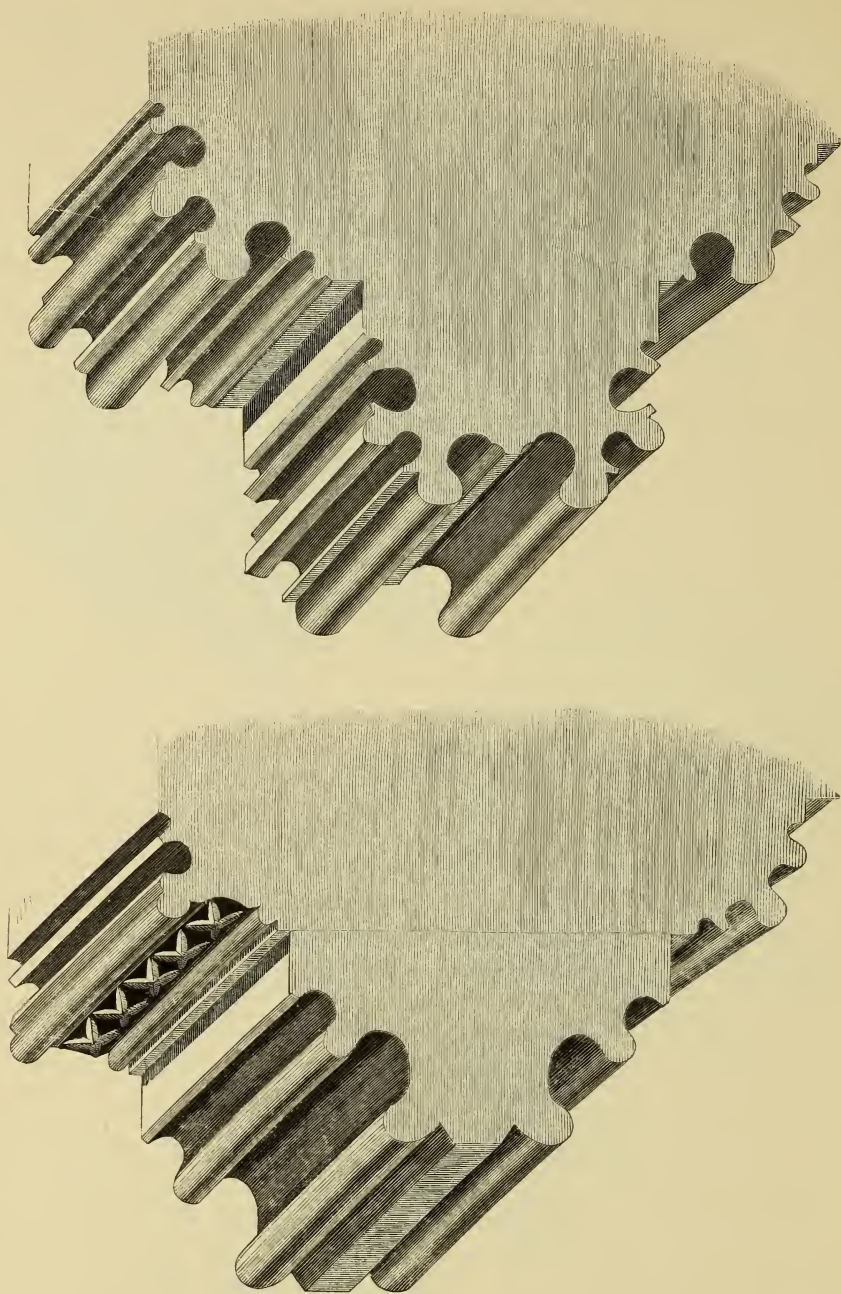


ENGLISH MOULDINGS, LINCOLN
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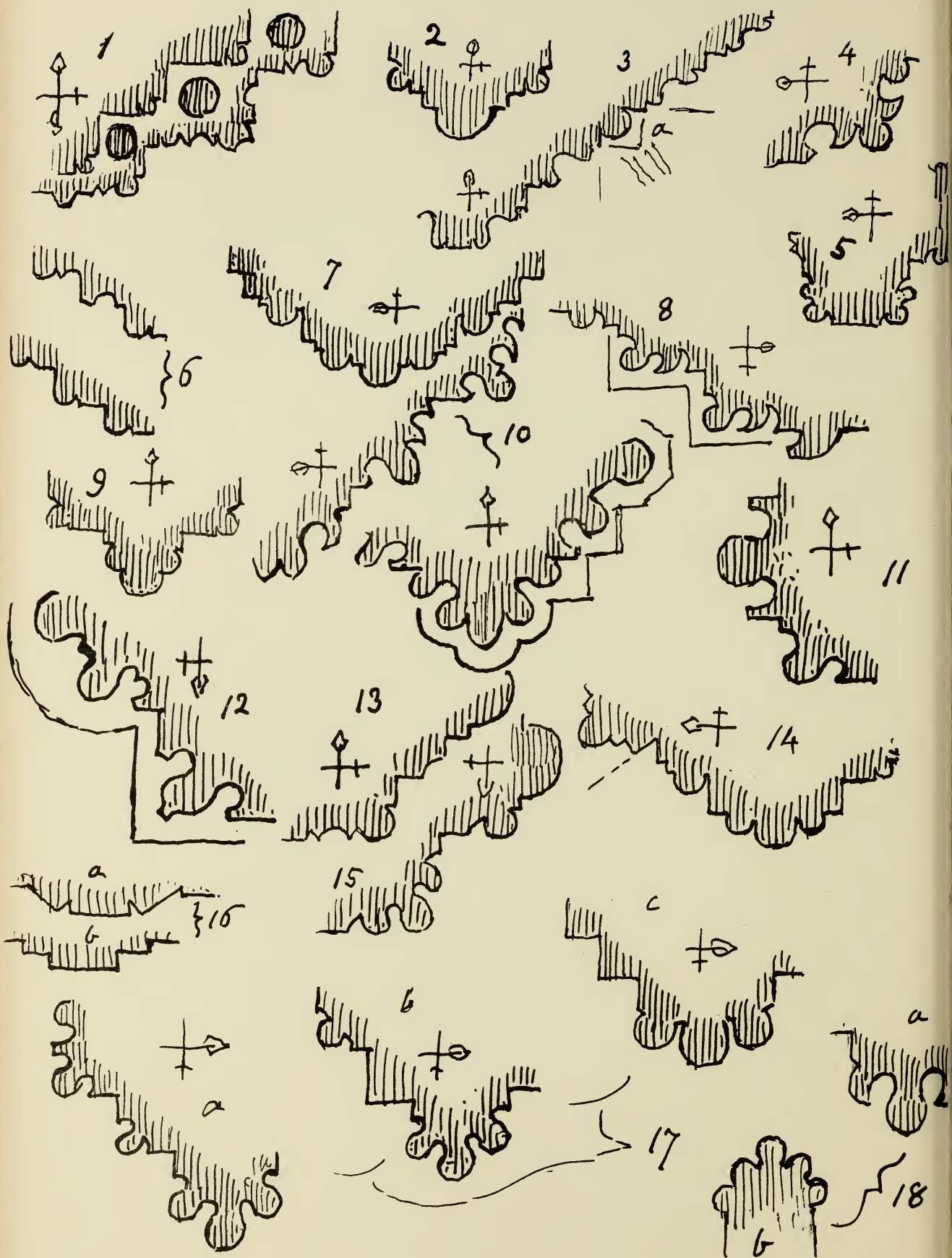
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COLN CATHEDRAL.

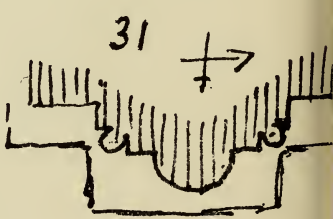
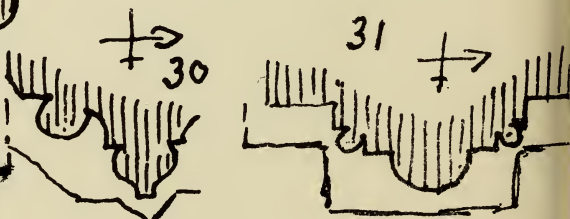
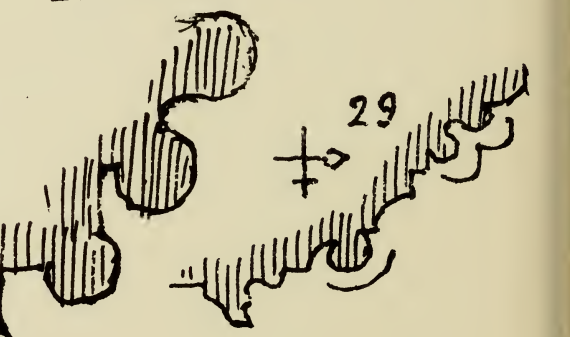
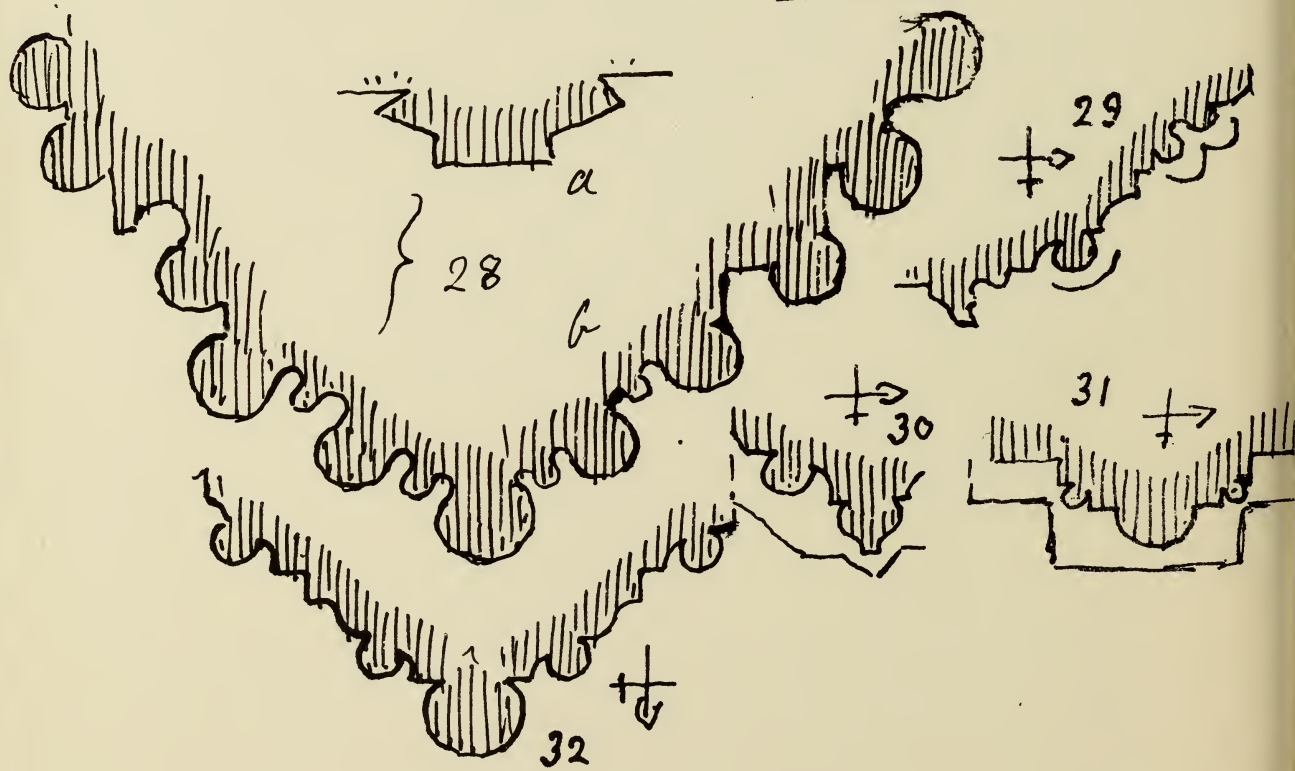
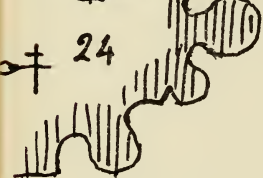
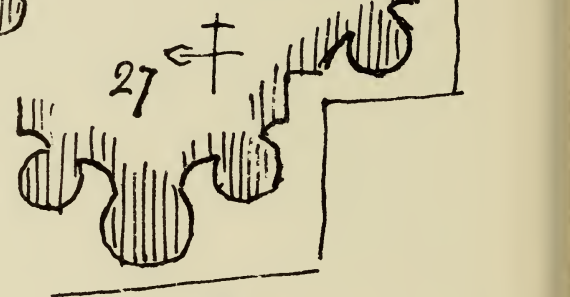
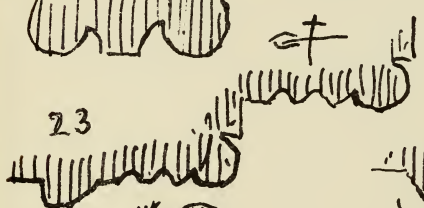
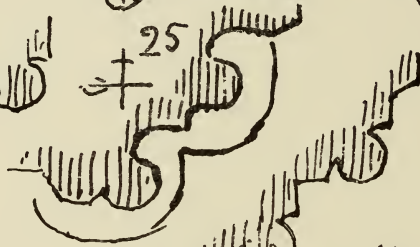
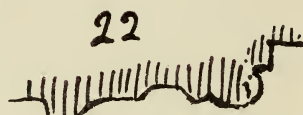
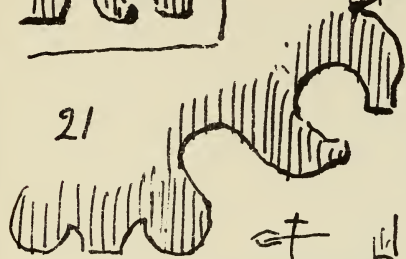
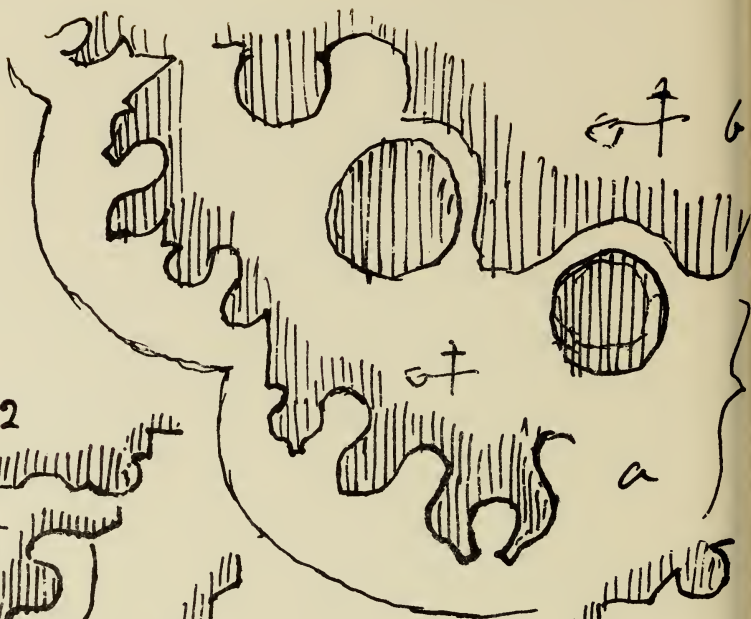
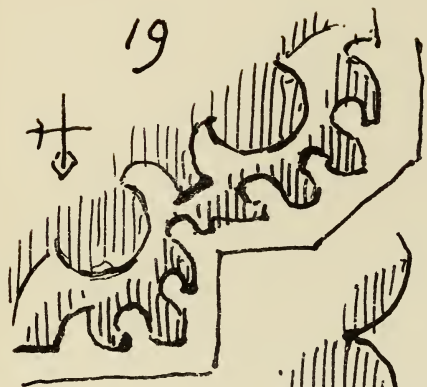


ENGLISH MOULDINGS, WINDSOR CHAPTER
HOUSE, SOUTHWELL MINSTER.



ENGLISH MOULDINGS, LINCOLN CATHEDRAL.





interesting province, we shall find it sufficient both to mark decided local peculiarities, and to afford us very considerable variety in style and design.

That I may dispose of one part of my subject at once, and in such a manner as to give a comprehensive view of it with the least difficulty, I will draw roughly a series of mouldings,* taking the examples much in the order they occur in the above route; and I will also annex the sections of a few English mouldings, which have been more carefully drawn by some of my friends; indeed it will be seen that their greater complexity demands the skill of a practised artist.

In the south the Romanesque or Transitional arch, whether round or pointed, is generally composed of square orders, which are occasionally varied by a torus on the edge, but seldom have any other continuous moulding, though such Romanesque ornaments as the billet, chevron, beak head, and the like, are not uncommon. I think even the hollow, which so constantly occurs in the face of the arch in northern examples, is not very frequent in the south. As the style advanced, the system of mouldings became still more simple and uniform, the arches very generally consisting of square orders, for the most part two, with a torus at the edge, strongly marked by a bold concave cutting. This prevailed through the

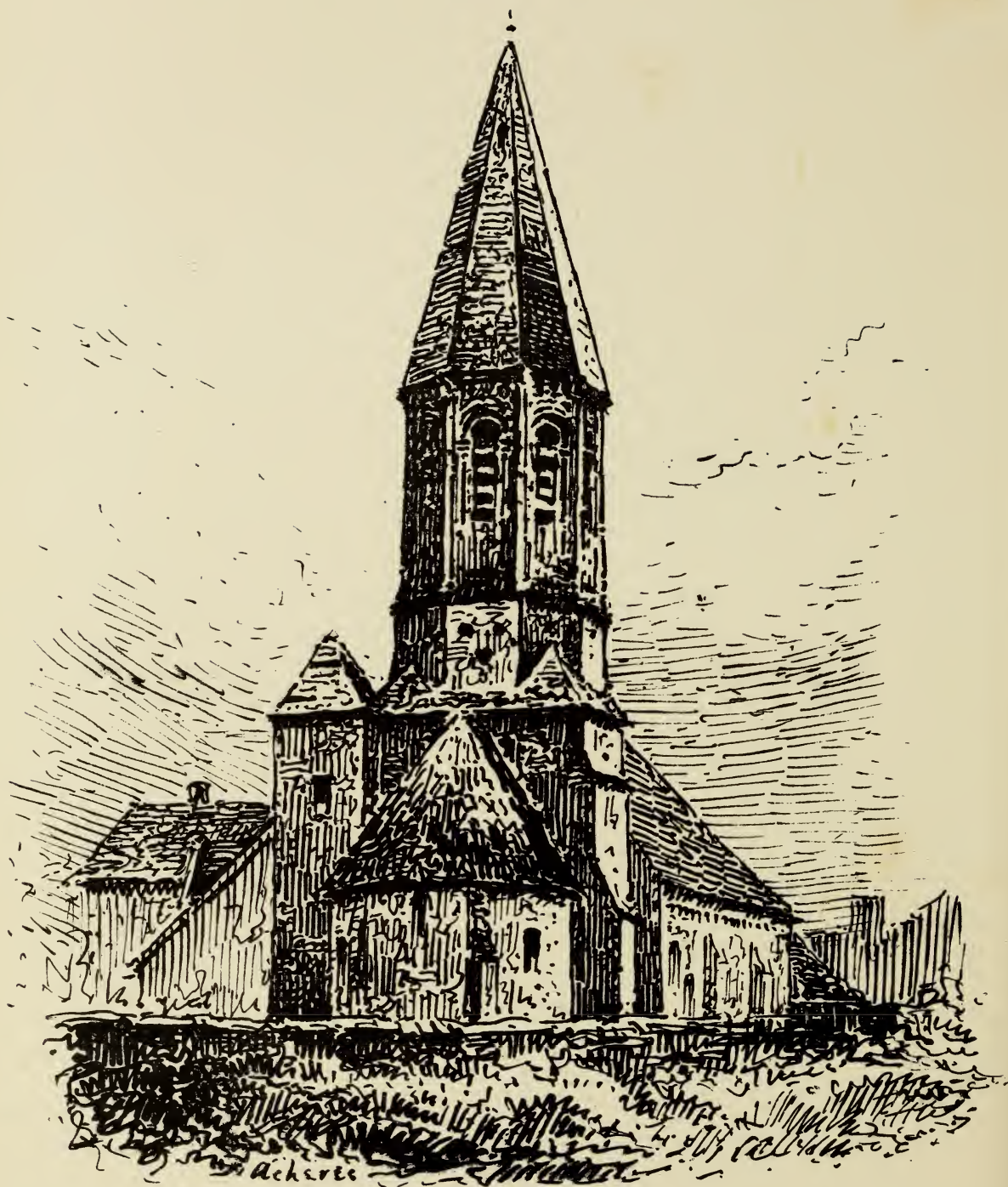
* Reference to the sketches of French Mouldings:—1. Vernouillet, S. Door, late Romanesque. 2. Ditto, Tower Arch, same date. 3. Triel, Tower Pier, about 14th cent. 4. Lisieux, Door of South Aisle, 13th cent. 5. Ditto, Pier Arch of Nave, 13th cent. 6. Thaon, Tower Windows, Romanesque. 7. Ouistreham, Pier Arch, Romanesque. 8. S. Etienne le vieux, Caen, 14th cent. or later. 9. Rots, Transitional. 10. Norrey, late 13th or 14th cent. 11. Verson, Transitional, or early 13th cent. 12. Carpiquet, 14th cent. 13. Ditto, Romanesque. 14. Bernieres, Romanesque. 15. Ditto, Transitional. 16. Ditto, Vaulting Abacus, of both dates. 17. Langrune, from 12th to 14th cent. 18. Hubert Folie, 14th cent. 19. Bayeux Cathedral, 13th cent. (?) 20. Coutances, South Porch, 13th cent. (?) 21. Mont S. Michel, Cloisters. 13th cent. 22. Pontorson, Window, 12th cent. 23. S. Quentin, West Door, 12th cent. 24. Ditto, West Porch, 14th cent. (?) 25. Montviron, West Door, 14th cent. (?) 26. Grande Couronne, Window, 14th cent. 27. Rouen Cathedral, Pier Arch, 13th cent. 28. Ditto, Nave Pier, 13th cent. 29. S. Vivien, Rouen, Jamb of Window, 14th cent. 30. Jumieges, Chapel, 14th cent. 31. Bocheville, 12th cent. 32. S. Ouen, Rouen, Pier, 14th cent.

whole of the thirteenth century, and was hardly discontinued in the fourteenth ; the abacus, with not many exceptions, being square.

Now as in leaving Paris we travel northward along the Seine, we very soon observe the inner order of a Romanesque or Transitional church to consist of a large torus, having for its section a semicircle. Other mouldings also appear, which are equally calculated to influence the succeeding style, and to lay the foundation of a variety of section approaching what we see in the early English. Accordingly at Rouen and Lisieux we find the uniformity of the French moulding broken in upon by the introduction of another member, a kind of torus between two hollows, which however is scarcely sufficient to detract from the severity of the general design. The square abacus, or one with the angles taken off, still prevails ; but as we proceed westward the round or octagonal abacus occasionally presents itself, very commonly in the same clustered pier with the square. At Langrune, a church we shall presently notice, the round abacus comes in rather curiously, for it occurs in a part of the triforiated arcade which has every appearance of being earlier than other parts where the square abacus is used. In a door at Lisieux, and again at Coutances, and in the cloisters of Mont S. Michel, is a very effective moulding, which I do not remember to have noticed in England, though it may possibly be found. It is a large torus from which a deep bold hollow is scooped, so forming two very sharp edges, having an effect similar to the keeled torus so common among us. We often find a certain complexity of moulding combined with a general squareness of section, and a square abacus ; but on the whole, as we proceed westward, the round or octagonal abacus is more freely used, the squareness is softened off, and the mouldings assume the English character to a greater degree ; though I believe they will never be found so delicate or elaborate as in the finest early English examples. In this branch English architects have decidedly taken a line of their own. No buildings of the thirteenth century can compete with ours, in the richness, variety, purity, and careful execution, of arch mouldings.

On leaving Paris we pass Reuil, the church of which, in great part rebuilt in the cinque-cento style, retains an elegant Roman-







esque central octagon, a feature which we shall lose altogether, or meet with very rarely, when we have entered Normandy.—As an example of the Renaissance, the body of the church is well deserving of notice, though it will probably be condemned by the admirer of Gothic architecture.

Bougival, on the Seine, a few miles from Versailles, has a tower of Romanesque detail, supported by arches which appear to belong to the thirteenth century. This is by no means a singular instance.

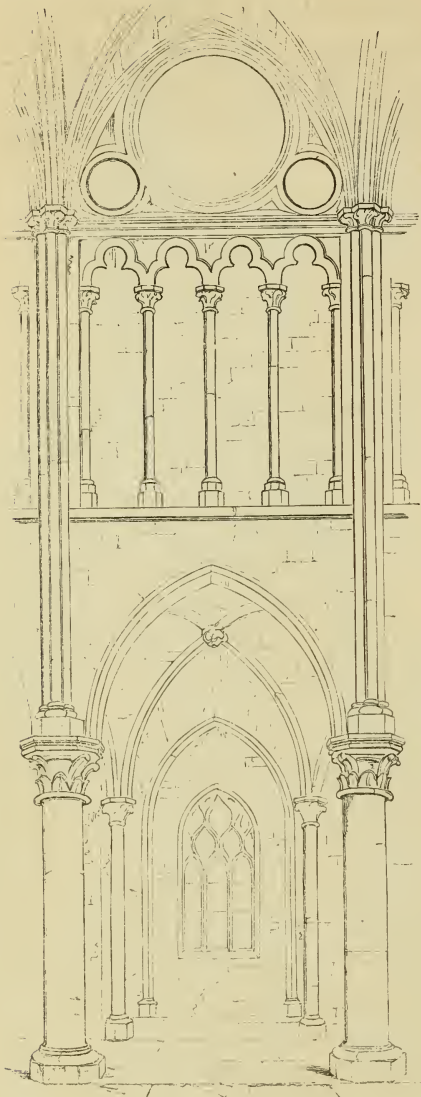
Sartrouville has also a central octagon of Romanesque, with a tall stone spire of later date. Its nave piers are cylindrical, not very massive; the arches are pointed, of one plain square order; the style is Transitional.

Herblay has also Transitional work of similar character in the nave. It has a central tower of early pointed—the belfry window double, with rich shafted jambs. The shafted buttresses at the angles add to the character of this tower. There is some good glass, very rich in colour, in the chancel. The date of this would be in the sixteenth century.

Acheres has a Romanesque central octagon and stone spire; it has an eastern semicircular apse.

The church of Poissy, which has lately been well restored, has a picturesque and imposing outline. The central tower is octagonal, crowned with a wooden spire. Besides this it has a western octagon, on a square base, and surmounted by a stone spire. The east end is apsidal, with an aisle, which is also flanked by two semicircular apses. The transepts are absorbed in the nave aisles. The building generally is late Romanesque, with additions of the Flamboyant style.

Triel has a church which appears to belong principally to the fourteenth century, much of the chancel being rebuilt in debased Gothic. It is a cross church with a plain central tower, apparently of late date. The nave has aisles. The arrangement of the bay is remarkably good, having the pier arch, triforiated arcade, (of trefoil arches,) and a circle by way of clerestory window. The piers are cylindrical, not very massive, with octagonal abacus, or rather

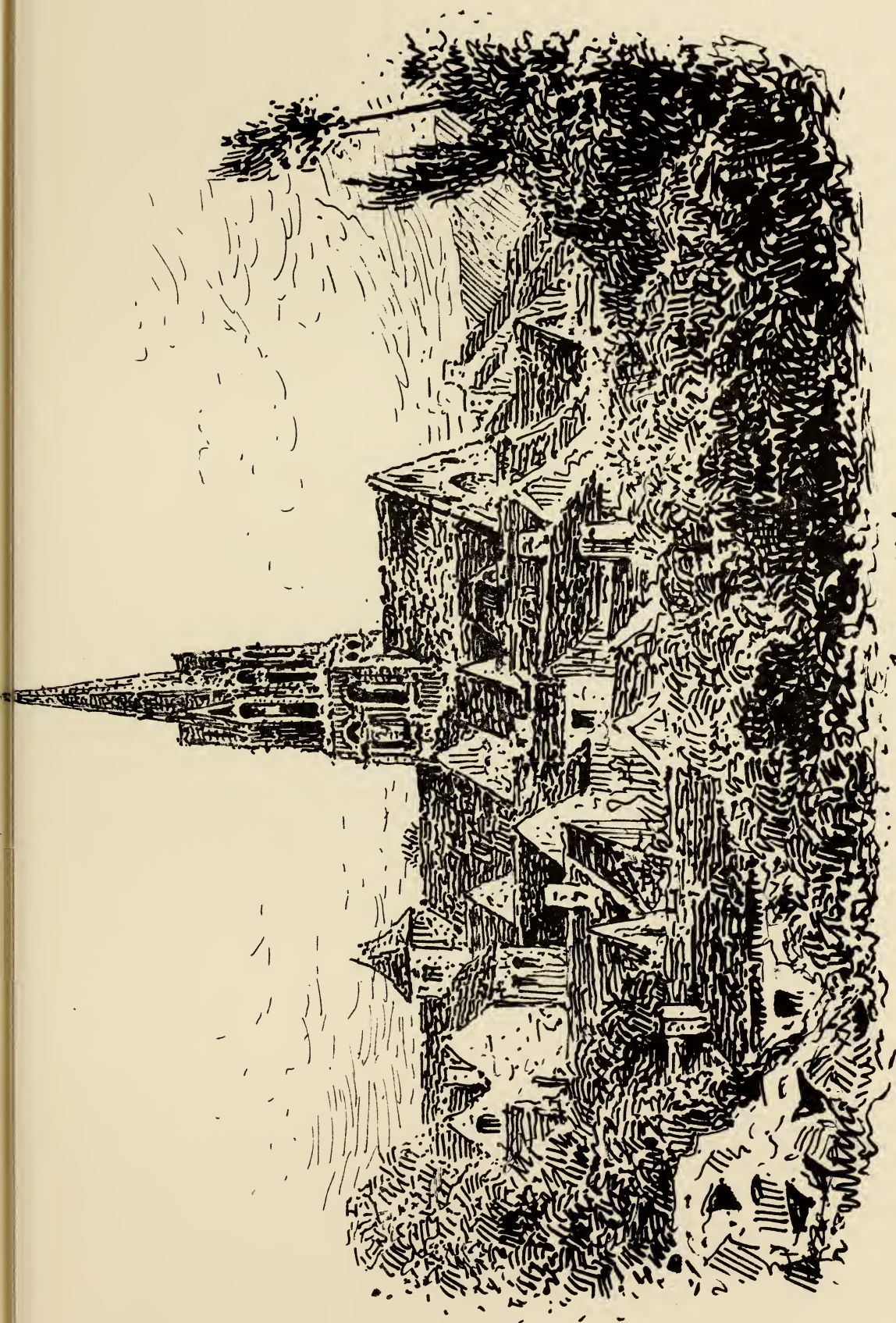


TRIEL.

square, chamfered off at the edges. The octagonal abacus is also used in the capitals of the smaller shafts. The whole is vaulted. The tower arches have continuous imposts, without capitals, though there is one to the shaft of the diagonal rib in the tower compartment. This church stands well, and has a striking appearance as approached by the river. It contains some good late painted glass.

Vernouillet has a steeple of very beautiful outline: it rises from a short central tower of Romanesque work, and itself exhibits purely Romanesque detail, though in the proportions of the most finished Gothic. The spire-lights are very lofty, their gables resting on shafts; there is also an arrangement of shafts at the spring of the diagonal sides of the spire, probably the remains of lofty pinnacles. The number of open arches at the lower part of the spire gives it a remarkably light, lantern-like appearance; and, as is the case with

most of the stone spires, the masonry is enriched with a sort of scale or net-work. The church is principally late Romanesque and early pointed. The large inferior order of semicircular section appears; and a round-headed south door has some curious mouldings. The nave is evidently shortened, or left incomplete. The east end is flat.



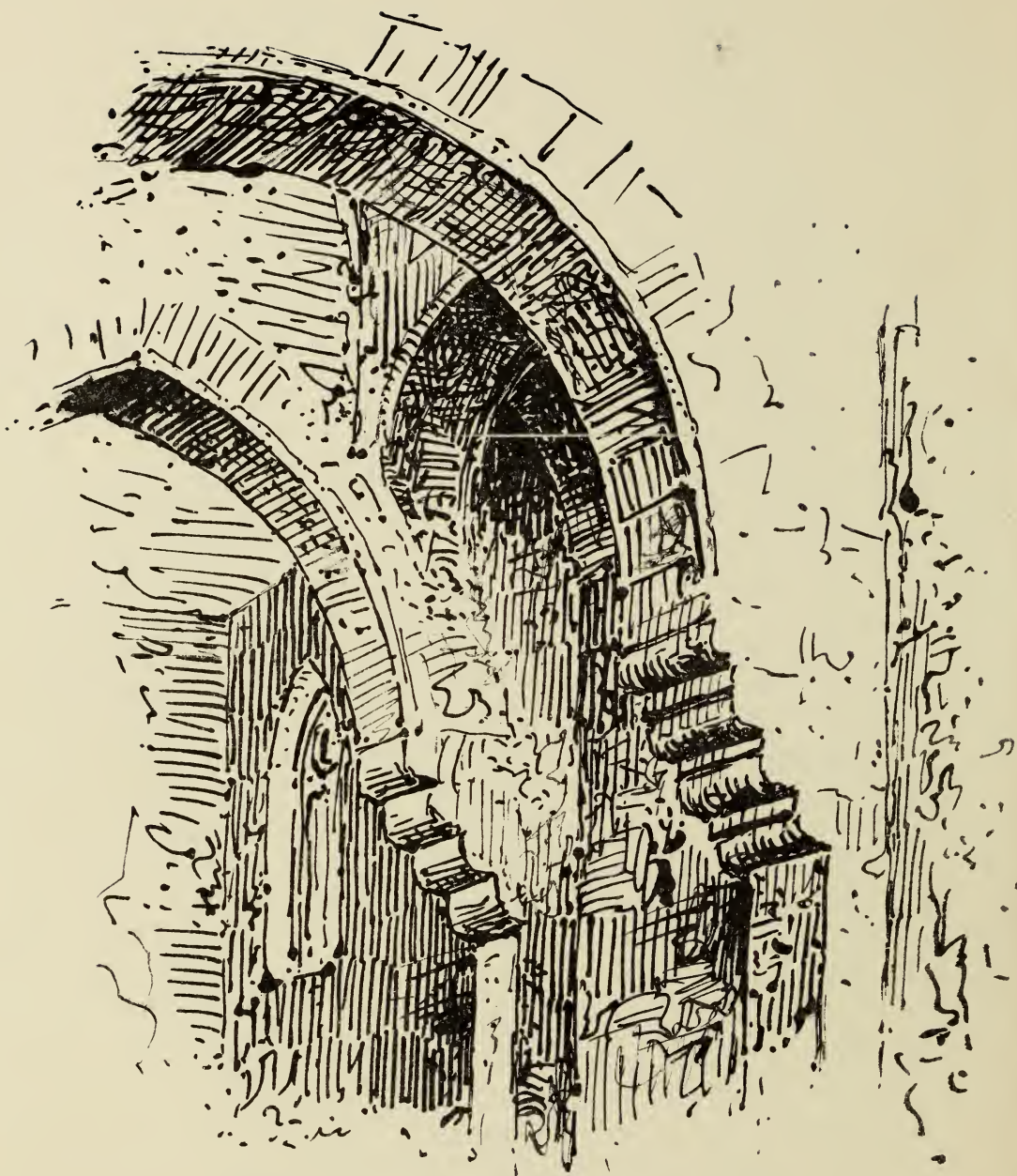
Vernonist



Vaux.



Epone



Romilly - arches under
central tower - -

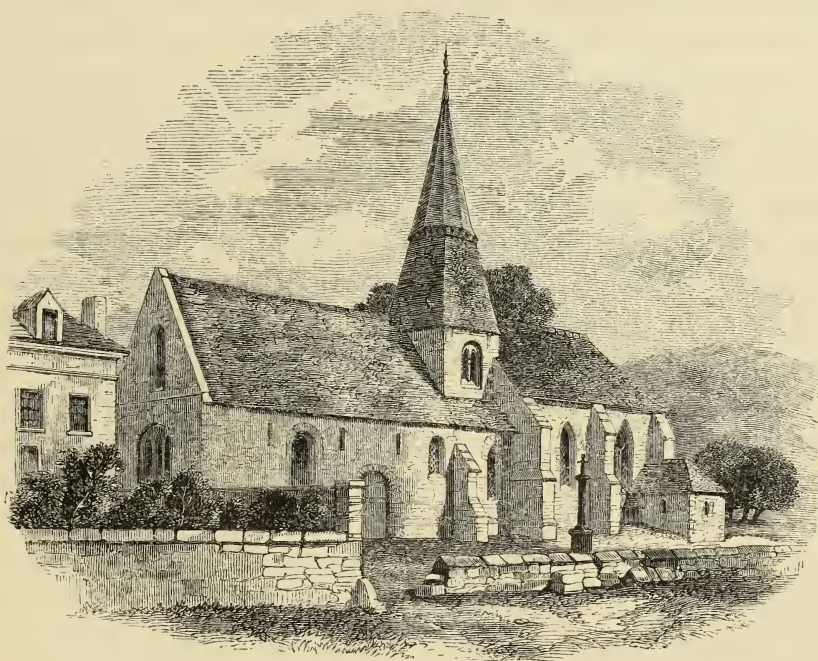
Verneuil has a central tower, Romanesque, with a plain late addition, finished with two gables. Internally the arrangement is very similar to the last church we have mentioned.

Vaux has an elegant semicircular apse, in the early pointed style. Its tower and transepts appear to be Romanesque ; its nave, which has aisles but no clerestory, may belong to the fourteenth century.

Epone has a fine Romanesque tower, terminating in an octagon and stone spire, on the north side of the chancel. The nave is of great width, and has a timber roof. The chancel is vaulted, and of thirteenth century work. There is a fine round-headed north door.

Mantes was formerly conspicuous by its two western towers ; one of them has been taken down.

Vernon has a central tower almost swallowed up by a large Flamboyant nave. The eastern apse is semicircular.



ROMILLY.

Romilly has some curious construction under its central tower ; the arches, which are very plain, rest on brackets of a considerable projection.

Rouen abounds more with the later than the earlier styles. The crypt, however, of S. Gervais is said to be of very remote antiquity, but has not any decided architectural indication of date, beyond simplicity and rough workmanship.

Some Romanesque work appears in the north-west tower of the cathedral ; but the greatest part of that magnificent structure belongs to the thirteenth and fourteenth centuries. I should say that previously to the fifteenth, the central tower was the prominent feature, and the north-western one formed almost a detached campanile ranging with the front. During the fifteenth and at the beginning of the following century both these towers were raised with Flamboyant work, and the south-west tower erected, more lofty, in point of masonry, than either of the others ; and the west front encrusted with rich Flamboyant. The windows of the towers flanking the transepts seem of earlier character than the fronts themselves, but this may be the result of adaptation. It should be noticed that in the beautiful south front, which may be considered as a transition from Geometrical to Flamboyant, the waved line, having a point of contrary flexure, (which in England appears at an early stage of the Decorated,) is not to be found ; though in the window of S. Vivien, in the same city, is a perfect flowing Decorated window, connected with that style not only by the forms of its tracery, but by its mouldings. In the Lady chapel of the Cathedral, as in the eastern parts of S. Ouen, geometrical tracery alone is found ; in the latter, not very graceful in its composition.

I believe that in every dimension usually measured to give the comparative size of churches, S. Ouen exceeds the cathedral, and yet the latter appears decidedly the principal building of the place. This is owing to the great spread of the west front, and the distance between the flanking towers, combined with their height. Undoubtedly a spire on the central tower was essential to the whole composition, but I cannot cease to regret that a cast iron one was ever thought of. The wooden steeple of Cardinal Amboise, which tapered in successive stages, must, notwithstanding incongruities of style, have been very grand in its outline ; and something of similar design, whatever might be the material, would

have been the proper termination. The following strikes me as the reason why the present structure is so unpleasing to the eye. It consists mainly of a certain number of long iron bars, of apparently equal thickness throughout, (if they diminish towards the top, they do it imperceptibly,) the lower ends of which rest on the tower, the upper being gathered together at the highest point. The light tracery which fills the openings, when seen from any distance, can hardly be taken into account in considering the substantial structure. Consequently, every horizontal section of the spire appears to be accurately, or nearly, equal; there is no diminution in weight as we ascend; a foot taken vertically, near the bottom, would be little heavier than a foot so taken at the very top; the only difference being in the connecting tracery, which, as I said, the eye scarcely takes into account. Now, in an ordinary stone spire, even if the walls themselves are continued of the same thickness, there is a manifest difference between the sections, or the weights of portions measured on equal vertical lines, near the bottom and the top, and this even when the spire is so much pierced as to become a mass of open-work, as in the cathedral of Freyburg in Germany, where the masonry evidently becomes lighter in proportion as it ascends. In fact, in the iron steeple of Rouen, this increasing lightness, the distinctive feature of a spire, is altogether lost; nothing would give it, except substituting a pierced plating of metal for the light tracery.

To give a base to this unsightly structure, much of the thickness of the wall in the upper stage of the tower has been cut away; and the lower part has shown symptoms of insecurity from the weight imposed upon it.

Of the new west front of S. Ouen I am not disposed to speak harshly, as I learn* that the architect wished to build it on a design more conformable with the original, which is preserved in the

* "L'Art et l'Archéologie au XIX^e Siècle—Achèvement de Saint Ouen De Rouen Paris. Librairie Archéologique de Victor Didron, Rue Hautefeuille, 13. 1851." (pp. 64). A spirited translation of this able and instructive essay would be extremely useful to many of our Architectural students.

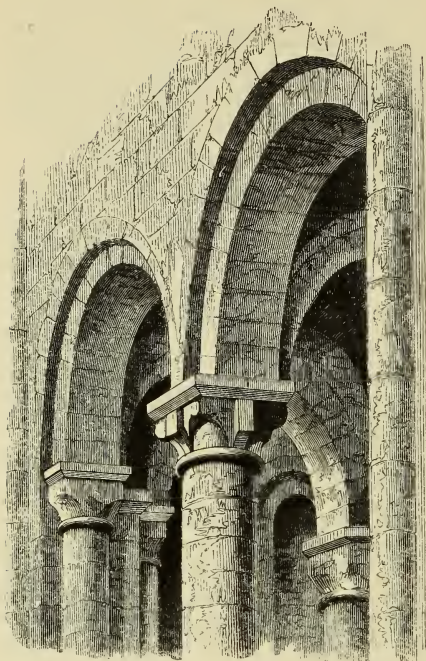
library. In fact, there are two drawings, one, imperfect in perspective, but of good late Flamboyant architecture ; another, more correctly drawn, but more debased in style. From the two a very satisfactory composition could unquestionably have been designed ; one harmonising with the rest of the building, and carrying out the original conception of the architect. This would have consisted of the front of the nave (already existing with the exception of the crowning gable) flanked by square towers set diagonally, the lower part of which, to about the height of the aisles, had been completed during the fifteenth or following century. These towers would have been crowned with octagonal lanterns, similar to that of the central tower, which would have been still left pre-eminent. The space between the projecting angles of the western towers would have been filled up by a porch. Had the architect entrusted with the work carried out this design, he would have had the honour of putting the finishing touch to a most beautiful and unique building. And we cannot fairly blame him for the defects of a design, which he was compelled to form upon the abandonment of that which his correct judgment originally suggested. Still we need not abstain from criticism. The projecting bases of the towers have been swept away, and those which are substituted made to range with the front in the usual manner. The lower stage of the front has the usual arrangement of three deeply recessed doors, much enriched ; these are good both in proportion and detail, indeed the whole of the workmanship is excellent. The flanking towers become octagonal before they have cleared the height of the nave, and are finished with spires which are about equal in height with the central tower. Now this is a decided error. The front should either have been kept subordinate to the central tower, by being furnished with lower towers, having no spires, as in the original design, or by forming a flat mass, relieved by turrets and pinnacles ; or else the steeples should have been carried boldly up, out-topping, as at Coutances, every part of the building. The present steeples, had they been carried a stage or two higher, would have given the front a noble and beautiful proportion. As it is, it appears cur-

tailed in its height in deference to the central tower, the effect of which however is in reality more diminished by western spires exactly equalling it in height, than it would have been had they far exceeded it—a spire, if it be anything beyond a mere pinnacle, should always exceed in height any tower in the same building.

We are naturally led to compare the north-western tower of the cathedral with the central tower of S. Ouen ; both being finished with that beautiful addition, the octagonal lantern. I am not going to give the preference to either, but simply to observe that each is admirably adapted to its position. The Tour de Beurre, rising directly from the ground, tapers upwards in stages, and has its deep and massive buttresses in the sides as well as at the angles, forming a good abutment for the numerous flying buttresses which surround the octagon, and which answer a threefold purpose, to enrich it, to strengthen it, and to render the junction with the square part of the structure pleasing and harmonious. The cardinal sides of the octagon fall somewhat within those of the tower, which enables each angle to throw out, and each pinnacle of the tower to receive, two buttresses. This arrangement gives a wonderful play of light and shade, and an appearance of great depth and strength. The octagon at S. Ouen is larger in proportion to the square tower, and simpler in construction, throwing out its flying buttresses only to the turrets at the angles. The size of the windows also gives it an air of lightness suitable to the superstructure of a tower limited in the depth, massiveness, and number of its buttresses, as must be the case with a tower supported in the centre of a wide and lofty church.

The church of S. Laurent has a tower (rising from the ground) finished with a very curious lantern, being in fact a mass of buttresses most ingeniously grouped together. Its outline is very striking.

S. Maclou is a fine specimen of pure Flamboyant, having most of the beauties of the style, and few of its faults. The pier arches have continuous imposts without capitals. The central tower has had a lofty open spire of woodwork.



JUMIEGES.

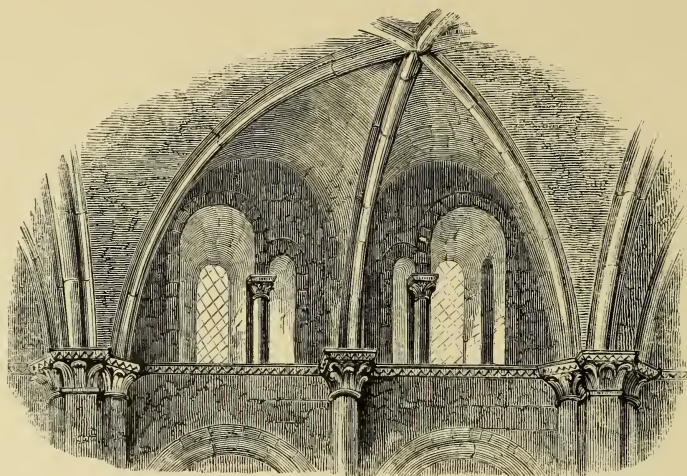
Bocherville and Jumieges are so well known, that it is needless for me to offer any remarks upon them. The plainness with which the latter is worked gives it a character somewhat different from the generality of Romanesque churches in Normandy.

A very small portion now remains of the once beautiful abbey of S. Wandrille near Caudebec; it must have been a fine specimen of the early pointed of the thirteenth century. The parish church is partly Romanesque, and has a central tower. The little chapel of S. Saturnin is a very curious relic of the round arched style. Some antiquaries

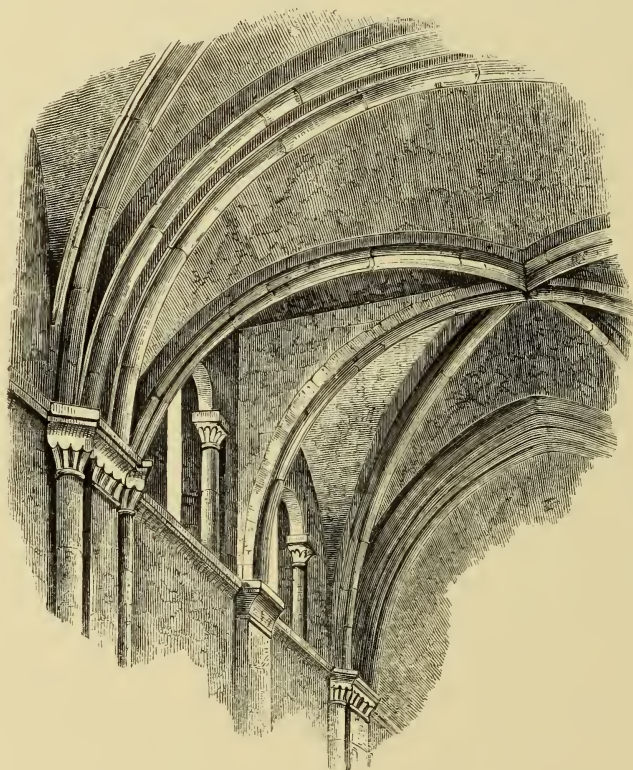
have given it a very early date, others, with more probability, consider it to belong to the eleventh century. It is a perfect cross church of the transverse triapsal form, and has a central tower. The semicircular apses spring directly from the tower, and internally have a semidomical roof. The masonry is rough, some having a herring-bone appearance. The windows, where they have not been altered, are narrow and round-headed. The nave is without aisles. The whole interior is perfectly plain. It is somewhat difficult to obtain a view of this building on account of the trees which surround it. The whole width, taken at the transept, and including the thickness of the walls, is not above fourteen feet.*

* Histoire de l'abbaye royale de Jumieges. C. A. Deshayes. Rouen—F. Baudry, Imprimeur du Roi, Rue des Carmes, No. 20. 1829. This work also contains an account of S. George Bocherville, and the abbey of S. Wandrille, with views of the latter as it appeared before its destruction. The chapel of S. Saturnin is described and figured.





ABBAYE AUX HOMMES.



VAULTING, BERNIERES.

I had not an opportunity of taking any notes between Rouen and Lisieux. Some of the churches seemed as if they would repay examination, and at a short distance from Brionne is visible a handsome tower, the remains of the abbey of Bec.

Lisieux, with its three towers, exhibits a striking outline. The two western ones are dissimilar in detail, the northern having tall pointed windows, while the southern has in their place three tiers of round-headed windows, and is finished with a spire. Nevertheless it does not appear at all certain that the two differ very much in date. The central tower is low and massive, and forms a lantern to the interior. The arches are mostly pointed throughout. The piers are short cylindrical columns; their abacus, a square, chamfered at the angles. The same style, that of the early part of the thirteenth century, is preserved with much uniformity, and has been little altered or interrupted.

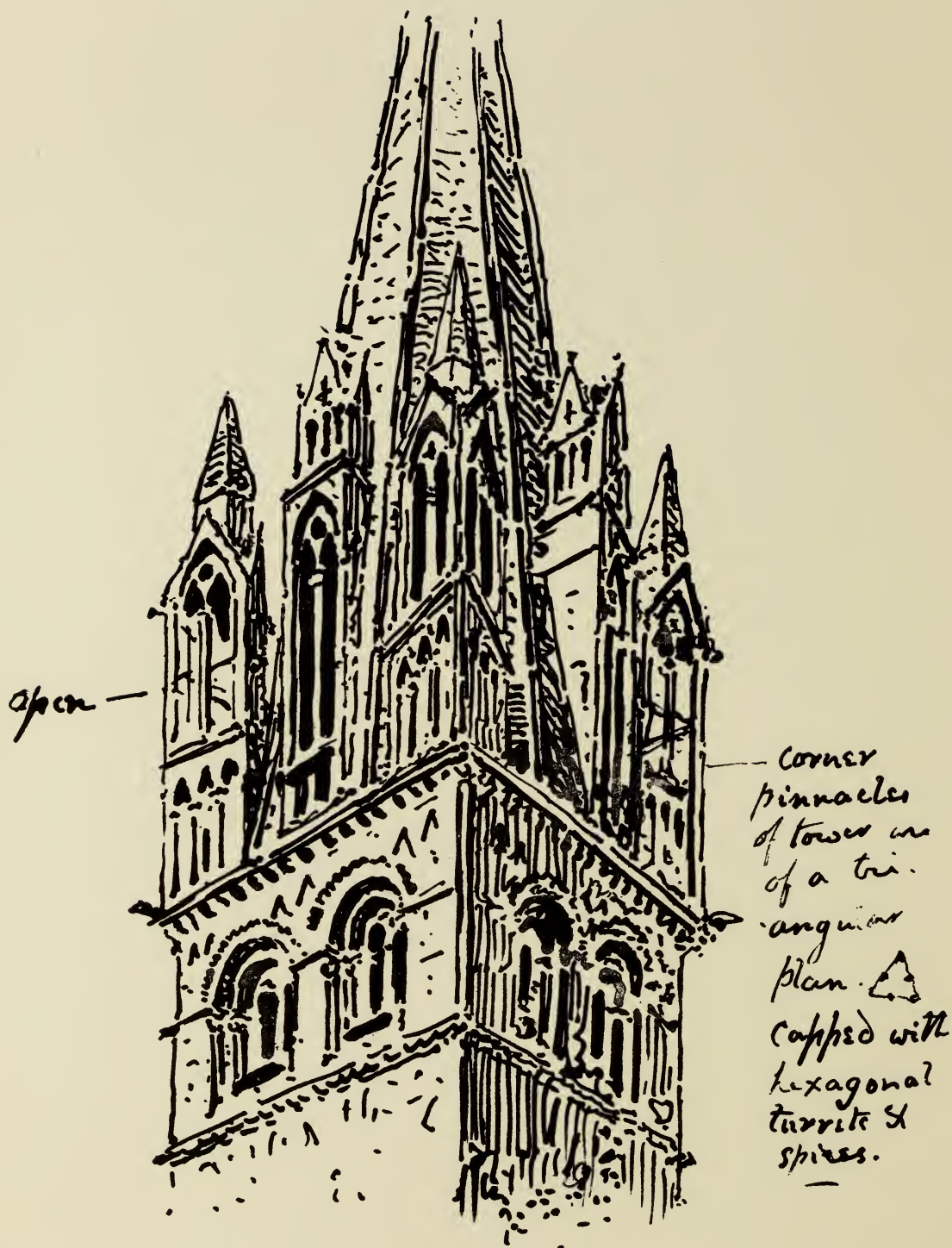
The vaulting of the nave in the Abbaye aux Hommes, at Caen, has been considered to belong to a later period than the rest of the work. I regret that I had not an opportunity of visiting the building in company with any one who could have pointed out to me the grounds of such supposition. I thought I perceived a slight difference of tint in the stone, visible through the whitewash in the upper part of the vaulting shafts, but I could discover no break of design in the composition. The clerestory, which offers a very uncommon arrangement, two unequal arches in each bay, is evidently adapted to such a roof as the present; and the cellular arches are round, not pointed, as in the case of most of the German sexpartite roofs. This vault should be studied in connection with that of the Abbaye aux Dames, which is in square compartments comprising two bays, but bisected by an intermediate transverse arch, a composition which might either suggest, or be suggested by, the sexpartite vault, to which it bears some affinity. I am rather inclined to think that it is derived from the sexpartite vault, as it gives nearly the same effect, at a less expense of mechanical design and contrivance. In Creully Church, about twelve miles from Caen, the Romanesque nave has the sexpartite, and a bay of the chancel, evidently later, the bisected vault. Of the latter the neighbouring

priory of S. Gabriel, which is carefully illustrated in the *Statistique Monumental*, and the church of Bernières, afford fine examples.

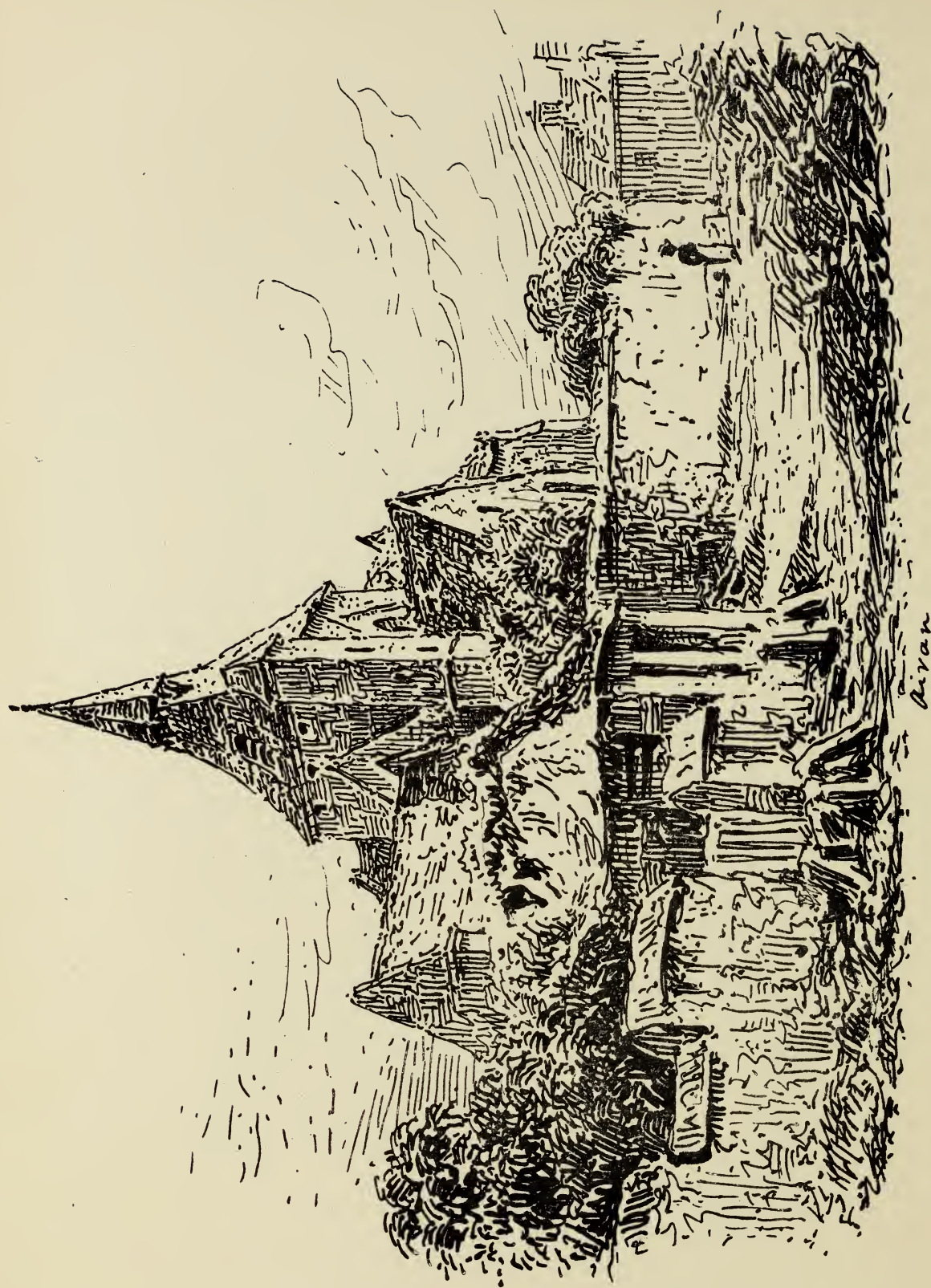
We will now pass to a later period, and examine some of those beautiful steeples, which, built upon one general principle, seem to have been dispersed through a considerable district round Caen ; though not a great number remain without some mutilation, and several are still incomplete. Of these, the church of S. Pierre offers the best known example ; this is evidently of the fourteenth century, but some (that, for instance, of Bernières) have characteristics of the thirteenth. We may thus give a general description of these steeples. The tower, which is square, whether central or rising from the ground, has, resting upon a lower stage of less ornament, a tall belfry story, also square, without buttresses, or at least any projecting beyond the slope which finishes the cornice of the stage beneath. This belfry has four lofty and deeply moulded arches in each face, of which the outer ones are narrower than the others, and unpierced ; the two in the middle being open as windows. These are often divided by a mullion, and sometimes have small plain transoms, without arch or foliation. Above is a rich cornice. From the tower rises an octagonal spire, flanked by four lofty pinnacles of open work, which vary in their plan, some being hexagonal, others octagonal, but are always finished with spires. On the cardinal sides are spire-lights, rising to the same height with the pinnacles, and often finished at the top with a quadrangular pyramid. The spire in many cases is pierced with foliated openings, such as might be described in a circle, the number of cusps decreasing according to the size of the aperture ; the lowest range perhaps consisting of septfoils, and the highest of trefoils. The masonry is also, as usual, worked in scales. The proportions of all are graceful, though some have a more massive character than others. S. Pierre has pinnacles of an hexagonal form, but not quite equilateral, in fact one of the angles very nearly coincides with a right angle. Notre Dame, also in Caen, has the hexagonal pinnacle, but set on differently, the face corresponding with the angle of the tower. But the spire with its lights and pinnacles was often added to an earlier tower. This was done with the western towers of the Abbaye



S. Pierre . Caen .



Abbaye aux hommes Caen
S.W. spire.



Arvan



Bougy.

aux Hommes. The details of the northern one are assimilated in some respects to the Romanesque work below, and may in fact belong to the end of the twelfth, or an early year of the following century. The pinnacles are octagonal. The plan of this spire has a somewhat oblong form from east to west, and it is not quite equilateral. The southern spire is evidently later, and is remarkable from the plan of the pinnacles, which forms an equilateral triangle; their effect as regards outline, as well as light and shade, is extremely striking. The spire-lights, as usual, are lofty, and exhibit much lightness of construction.

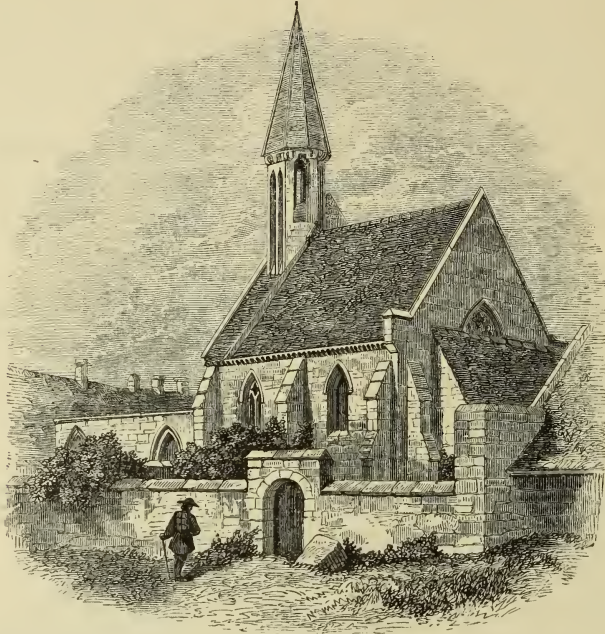
The English architect ought to study this class of steeples carefully. He cannot fail to remark the beauty which arises from the fine cluster round the spring of the spire, as well as the simplicity of outline above, there being no spire-lights besides the principal ones at the base. Our own finest steeples, Salisbury, and S. Mary's, Oxford, resemble them in these respects. He will also observe, that even the truncated spires are not without beauty. That of Norrey, in its present imperfect condition, is a very fine object; as also the incomplete steeple of Audrieu. In some cases the tower, evidently intended for a spire, has been finished with two gables, as at Tilly sur Seules. The towers of S. Pierre and Notre Dame in Caen, have pierced parapets, but these in no way affect the general aspect of the composition. In these examples the effect of the spire is improved by a low octagonal base from which it springs.

For an account of the churches in general round Caen, I shall refer the reader to the work of M. de Caumont I have so often mentioned; many of them are also made familiar to us by Mr. Cotman's etchings. I will content myself with noticing a very few of them at present.

Airan, near the road to Lisieux, attracted my attention by a massive central tower. This however does not appear earlier than the fourteenth or fifteenth century. The chancel is a fine specimen of early pointed—the vaulting abacus is round, but that of the shafts which ornament the lancet windows externally, is square.

Villons, near Thaon, and Bougy, near Evrecy, have the little

central spire turret that we meet with in Gloucestershire and Wiltshire, of which Harscomb, Boxwell, Acton Turville, and West



VILLONS.

Littleton, furnish examples. The construction is on the same principle.

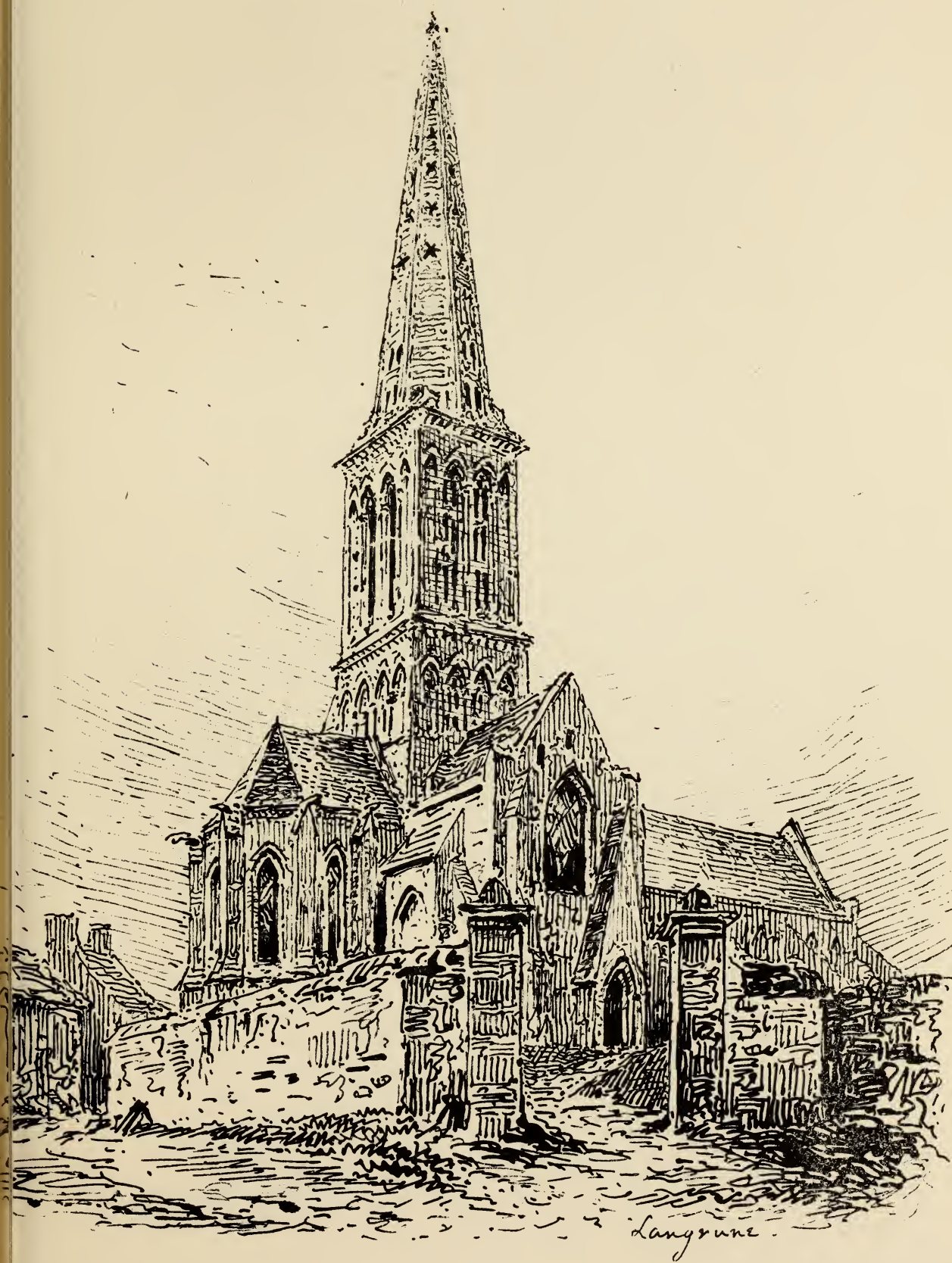
The purely Romanesque church of Thaon is well known. I need only add that its secluded situation in a wooded valley adds to the interest of this beautiful relic. It is not now used, a new church having been erected in the village, which is at some distance.

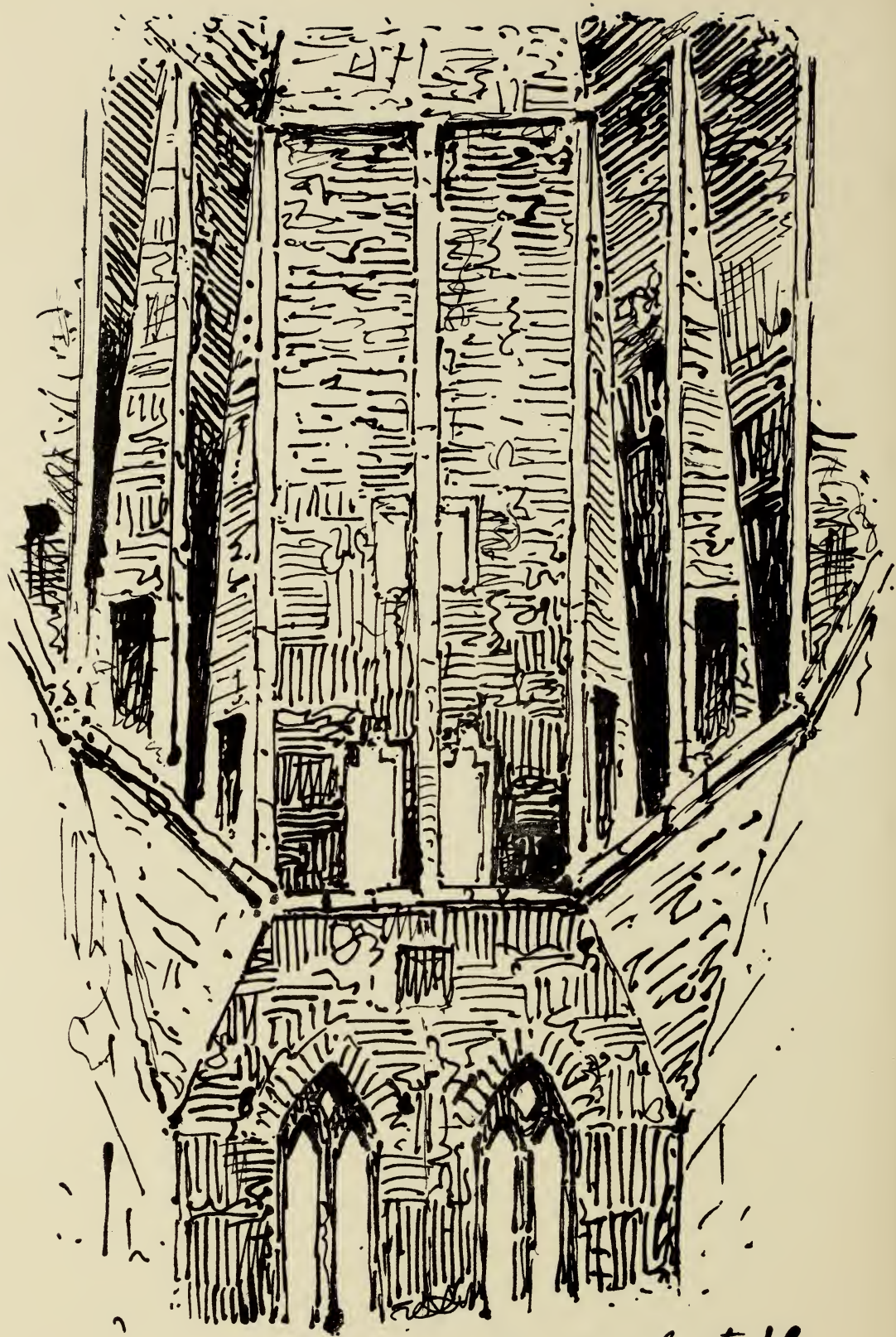
The four-sided pyramid which crowns its central tower may have suggested the loftier spires, of the same plan, which are seen at Rozel, Beny sur Mer, Colombieres sur Seullles, and other villages in the neighbourhood.

Langrune, near the sea-coast north of Caen, has a fine church, with a lofty central steeple. The earliest parts of this church may belong to the twelfth century; much of it is evidently of the thirteenth, and the upper part of the tower and spire belong to the

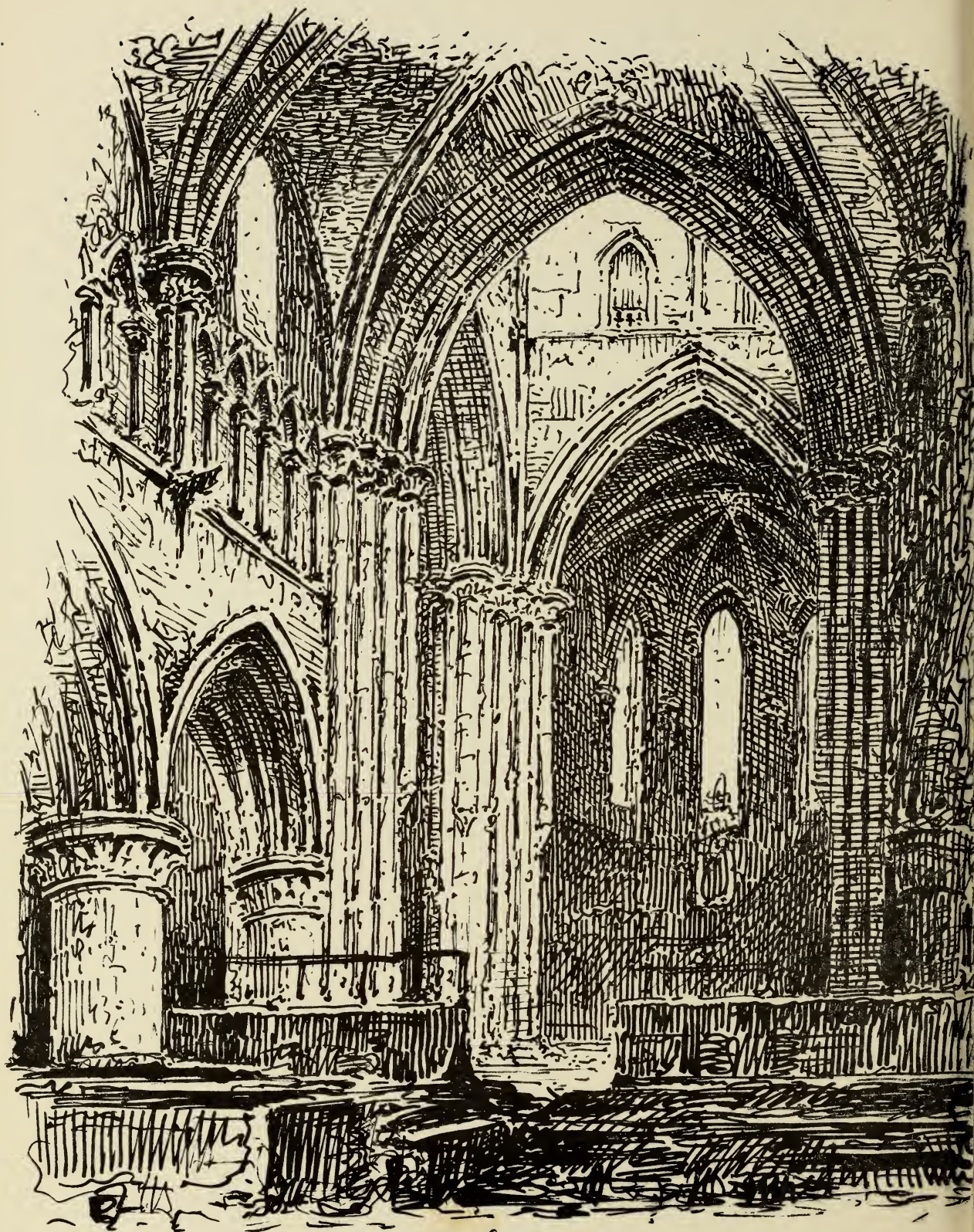
THAON.



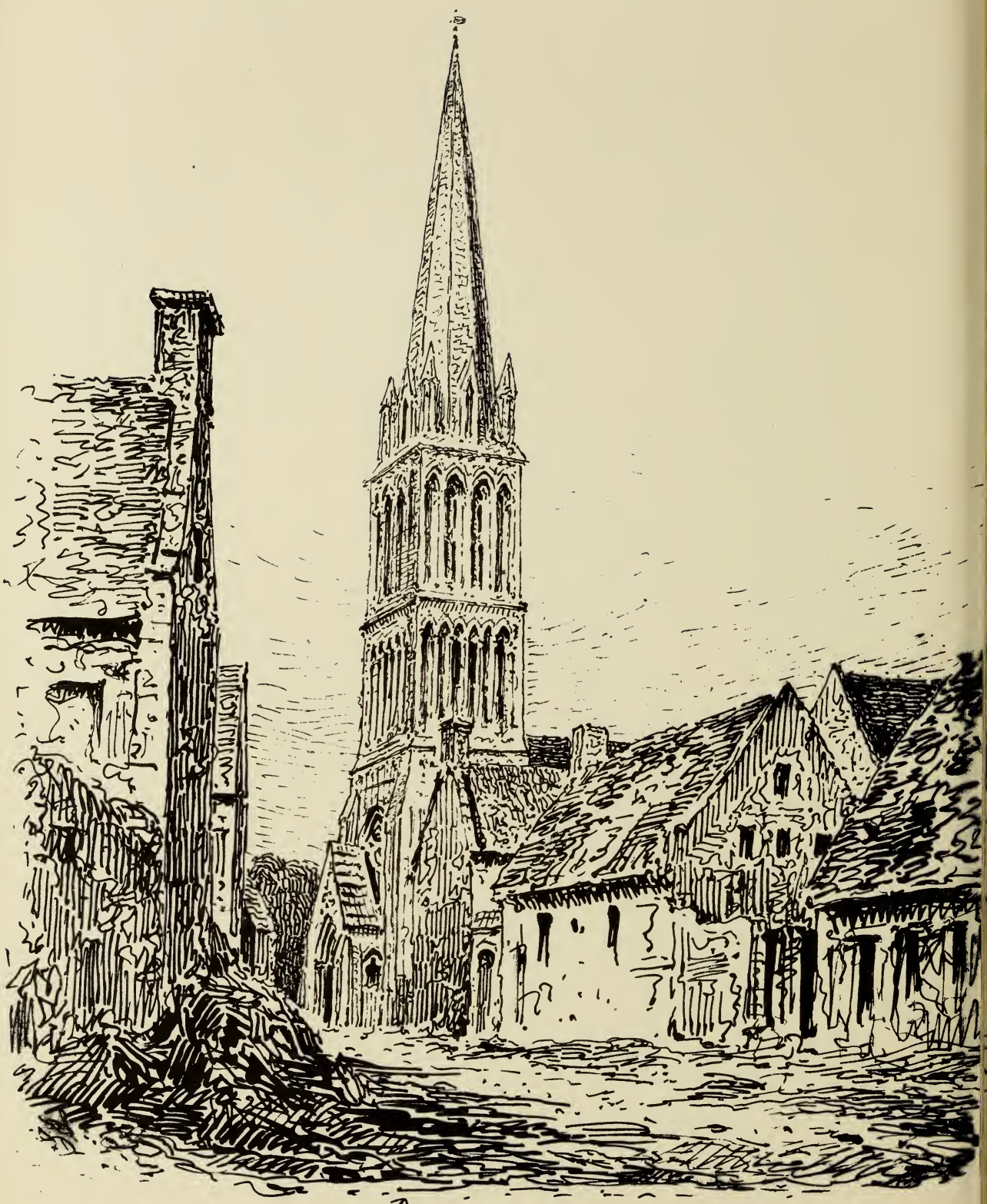




Langrune - Inside of steeple,
showing the internal props or buttresses.



Langroune



Bernicres —

fourteenth. The composition of these is what I have already described as characterising the steeples of this district, but the pinnacles and spire-lights have disappeared, and the upper part of the spire is slightly truncated. Notwithstanding these mutilations, the general effect is very fine. The jambs of the belfry arches are clustered with shafts, the architraves richly moulded, and the capitals and cornices delicately sculptured with foliage. The spire also is pierced with foliated openings, giving it an air of great lightness at a distance. The interior of this belfry is worth notice, as it appears to combine great strength with thinness of material; a sort of buttress, resting on the thicker walls of the tower, runs up to each of the angles and sides of the spire; these are pierced below, so as to afford a free passage all round. The interior of the spire is visible to the top. The lower stage of the tower forms a lantern to the interior of the church. The nave has aisles, from which it is divided by massive columnar piers, supporting richly moulded arches, some of which are round, but most pointed. Above is a triforial arcade, not however sufficiently open to form a gallery. The clerestory is a single pointed light in each bay. The whole church is vaulted. The tower piers are clustered with shafts, and exhibit the round and square abacus. The chancel is short, and forms a polygonal apse, having windows of a single light. The vaulting of the nave is strengthened by flying buttresses externally. The north transept has a shallow porch with a high pitched gable; the mouldings of the door-way are very minute and delicate.

The steeple of Bernières is one of the loftiest in the department; it stands at the west end of the church, and has a western porch of the thirteenth century. The nave, the vaulting of which has been noticed, clearly presents two dates of Romanesque.

The priory of S. Gabriel has no more of the conventual church remaining than the choir, which terminates in a semicircular apse. The vaulting, as we have observed, is divided by the transverse arch; the arches are principally semicircular, and much ornamented with the chevron. One or two pointed arches occur, having the same ornament.

The parish church of S. Gabriel is remarkable for the manner

in which the central tower is supported ; namely, by a single arch springing segmentally at a very short distance from the floor, and grooved or ribbed, like the arches of some of our old bridges. The tower is slender, square, and has a good decorated belfry window in each face.

The western steeples of Bayeux Cathedral are extremely fine ; they taper from the very ground, in consequence of the buttresses, which are massive, and project in many stages. A considerable part of the towers is Romanesque. The central tower is finished with a cinque-cento or Italian cupola, good in its way, but scarcely harmonizing with the rest ; and the outline would have been finer, if the tower had been kept below the elevation of the western spires, as at Coutances, and in the Abbaye aux Hommes. The nave, the lower stage of which is Romanesque, has a rich appearance, owing to the work on the masonry. The exterior of the choir, with its projecting chapels, presents some remarkable arrangement.

Tour le Bessin has a massive tower and spire at the intersection ; of a composition similar to that we have described. On each side of the chancel, which belongs to the fourteenth century, are curious polygonal chapels.

The abbey church of Cerisy has had some modern touches externally, which somewhat disguise its early Romanesque character ; the interior is more in its original state. Much of the nave has been destroyed. Of the central tower, the lower stage seems untouched, and has a Romanesque arcade. The upper stage is a modern addition, unless I am mistaken ; but still the tower is low and massive. The round arch prevails in the nave, which has triforium and clerestory ; the former consists of two arches under a larger one, the whole being much enriched. There appears to have been no vaulting ; the shafts dividing the bays run up to the flat ceiling. Westward of the present nave are some early pointed arches, the remains of the part which has been destroyed ; there are also some remains of the monastic buildings.

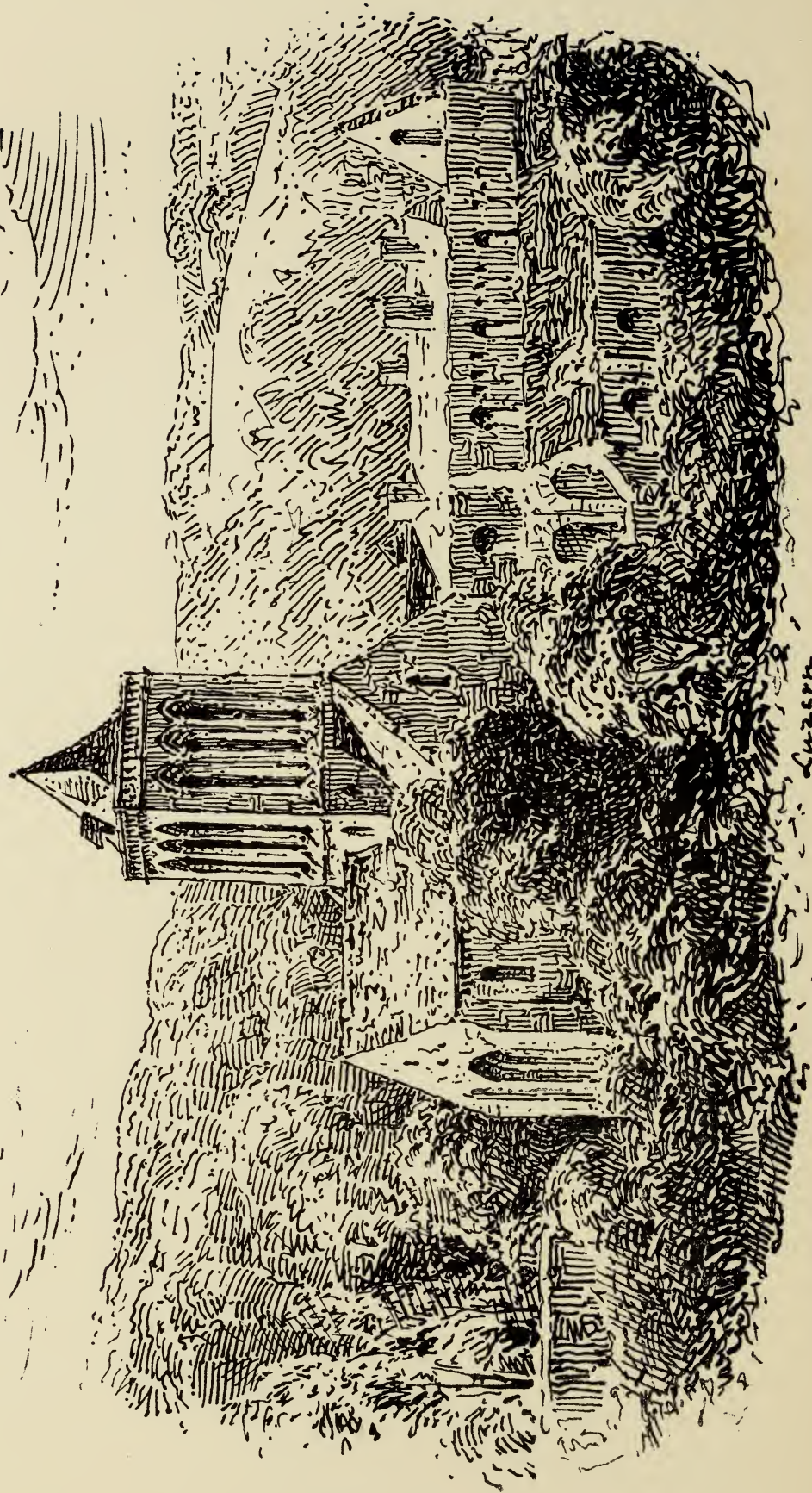
The western spires of S. Lo have a fine outline, but the church itself seems late, and is not of much interest. The pulpit affixed to it externally is curious.



S. Gabriel.



Cerisy



Coutances Cathedral has evidently work of two periods within the thirteenth century, and some later additions. The composition of the western steeples is remarkably good. An octagon, rising from a square tower, supports the spire. The corner pinnacles, however, of the tower, which are carried up beyond the spring of the spire, preserve the square effect, but the outline is varied by the spire-lights rising above these pinnacles. A projecting turret, at the external angle of the tower, completes the whole. The central lantern, which is octagonal, is also surrounded by pinnacles. Its height is somewhat more than that of the spring of the western spires.

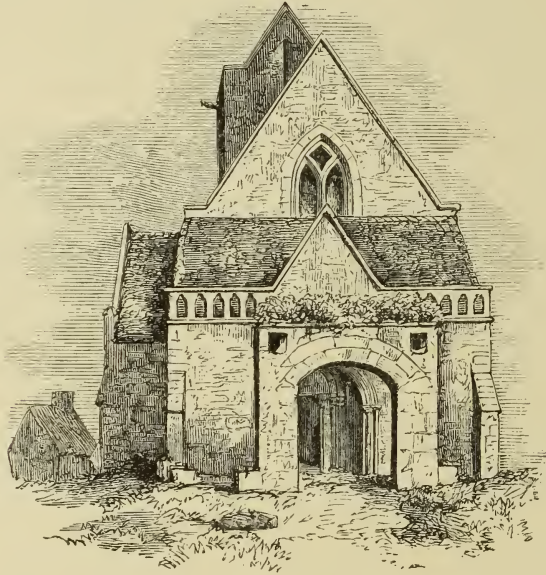
Between this and Avranches, the use of granite as a building material begins to give a new character. The mouldings are carefully worked, and all those which are usual in a softer stone are evidently recognised, but at the same time are necessarily modified. It is impossible to avoid a certain degree of roundness; details are more generalised, their effect is obtained by as shallow cutting as possible, the degree of finish required being given by the careful manner in which the surface is worked. Some of the clusters of foliage round the capitals are admirable studies on this account, the proper forms being strictly preserved, and the effect of the masses secured, with very little under-cutting. It is plain the workman felt he had only the command of rather faint shadows, and yet, by his arrangement of them, he has left nothing to desire. This will be noticed in the indications of Romanesque ornaments, (usually, when the material is more tractable, cut very clear and sharp,) which we find in the abbey of Luzerne and other churches of the twelfth century; the billet, chevron, &c. being just as it were indicated, and still perfectly sufficient for their purpose.

Externally these churches are, as may be supposed, plain and severe. The tower, which in many cases is central, often tapers upwards. An open parapet is frequent, sometimes consisting merely of a horizontal course supported by upright bars of stone, sometimes exhibiting a flat trefoil head. The tower has often a roof between two gables.

Of these granite churches, I may name the abbey of Luzerne,

late Romanesque and early pointed. It is a ruin, but enough remains to show what it was when complete. The piers of the nave are square, with edge shafts; the arches slightly pointed. There is a clerestory, but no triforium; the west door is round-headed, and has those indications of ornament which I have noticed. The central tower is a fine one, with three tall pointed windows, of a single light, in each face. There are transepts, and a choir or chancel with a flat east end. The situation is extremely beautiful, in a wooded valley; but the trees render it difficult to obtain a good general view.

Sartilly, Dragey, Genêts, the desecrated church of S. Leonard, S. Jean, Ponts, Montviron, S. Quentin, S. Pair le Val, and others

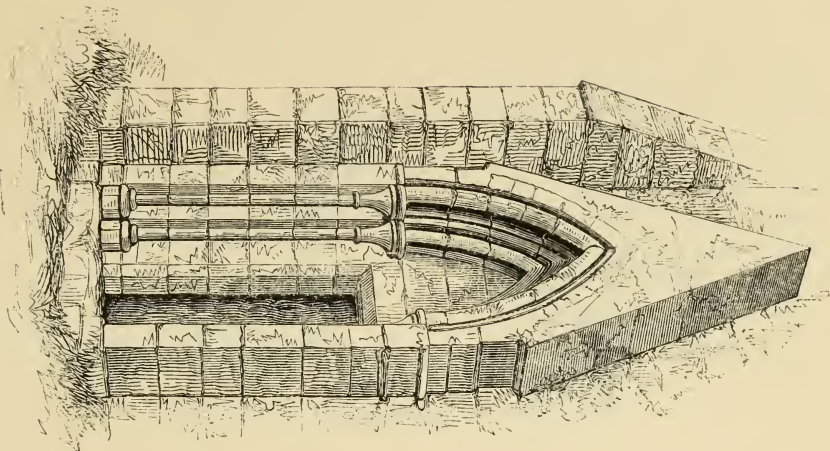


S. QUENTIN.

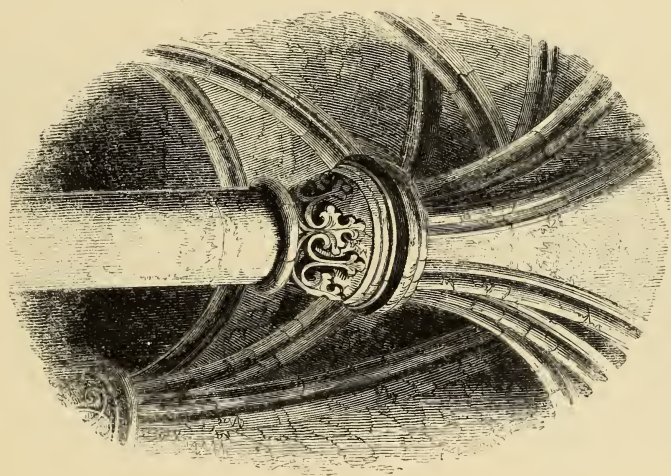
near Avranches, are good specimens of the granite church, and most of them present some well executed detail.

Villedieu has a central tower of Flamboyant work, of considerable richness, also in granite.

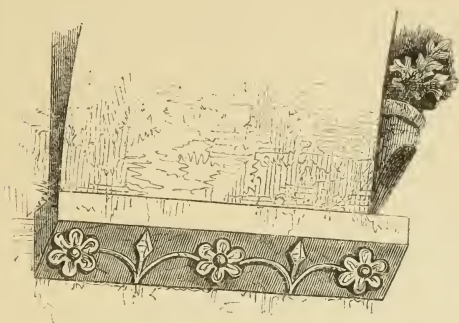
Pontorson, at the very corner of the province, on the frontier of Brittany, has a church which ought to be examined, and compared with some in other parts of France, as it has a little of the Ange-



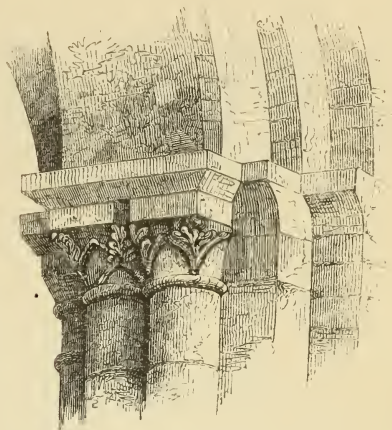
DRAGEY.



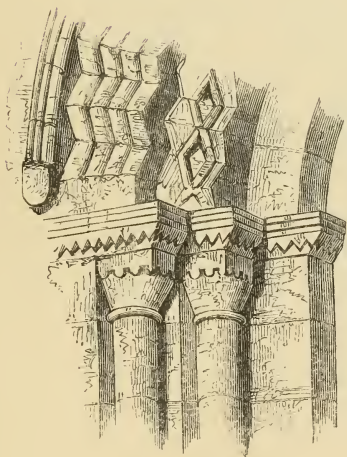
S. QUENTIN.



GENETS.



GENETS.

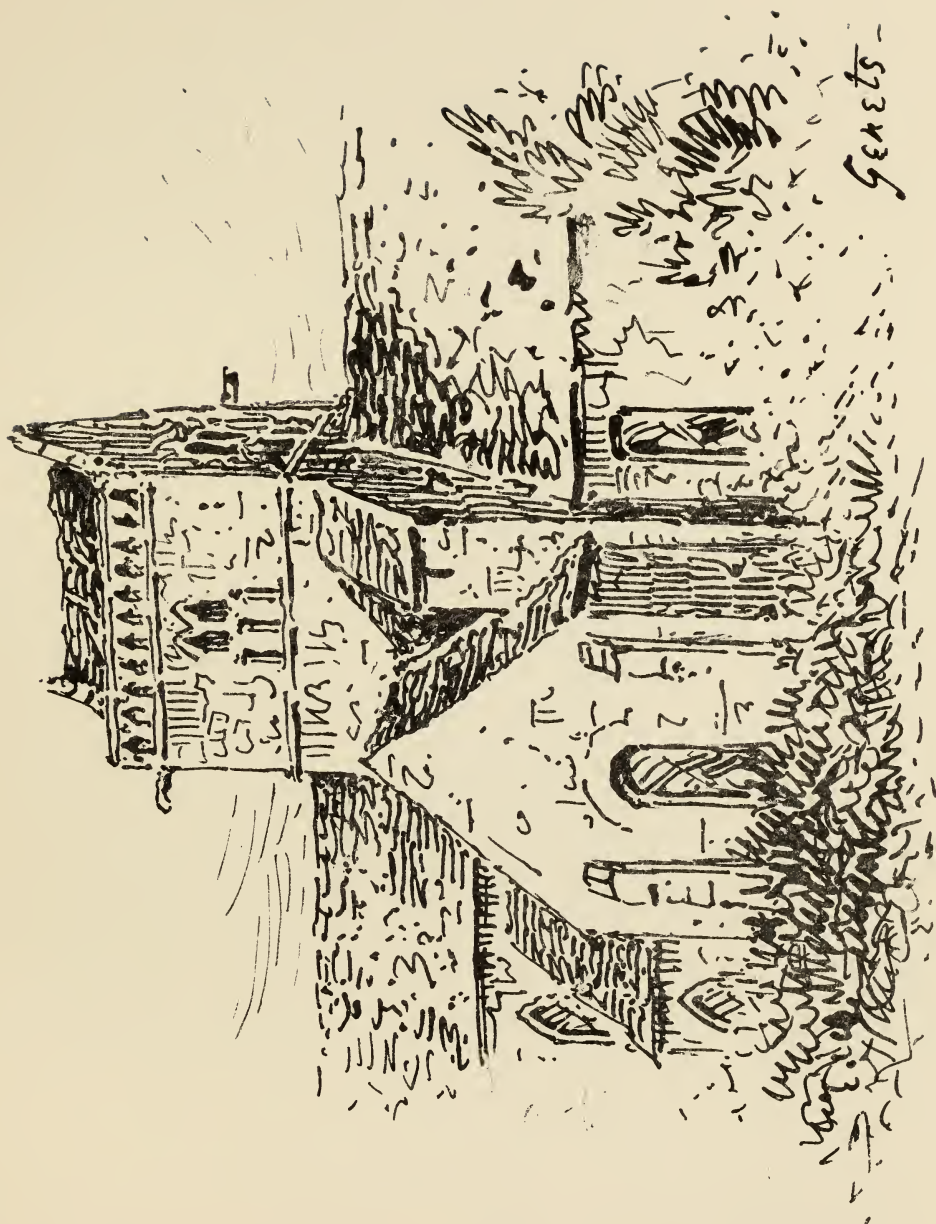


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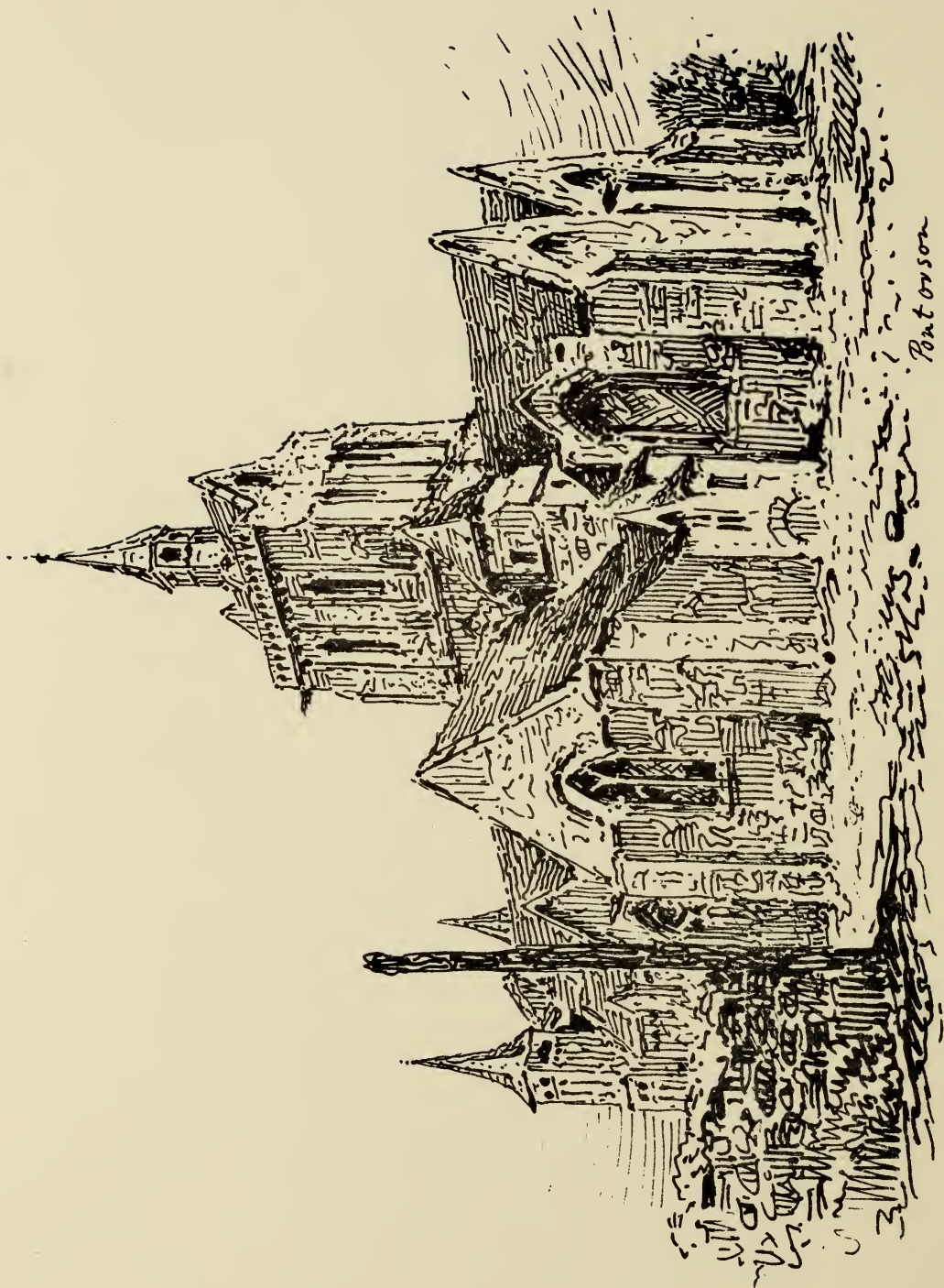
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S. Leonard's

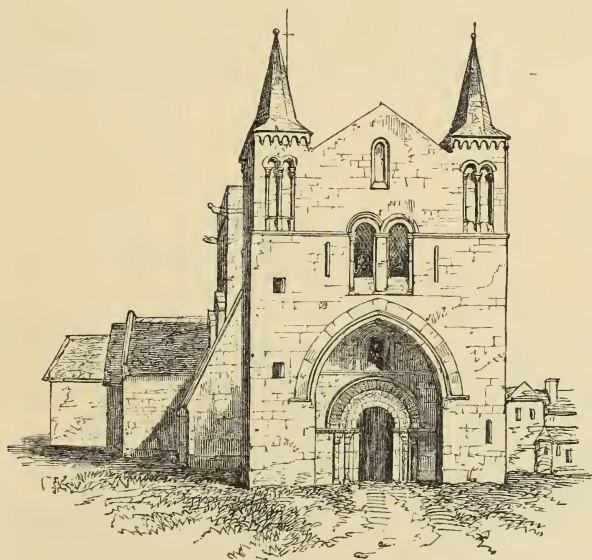


Pontyson

vine character. The nave is without aisles, and vaulted in nearly square compartments, with diagonal ribs; the transverse arches are pointed. The capitals, and the transoms of some of the doors, (which are round-headed,) are enriched with grotesque sculpture. The west front forms a sort of porch, with a large open archway; in the real west wall of the nave is a round-headed door with a window above. The front is flanked with square turrets. The central tower is massive, and appears to belong to a later style, as does also the chancel, which has aisles. The church has transepts.



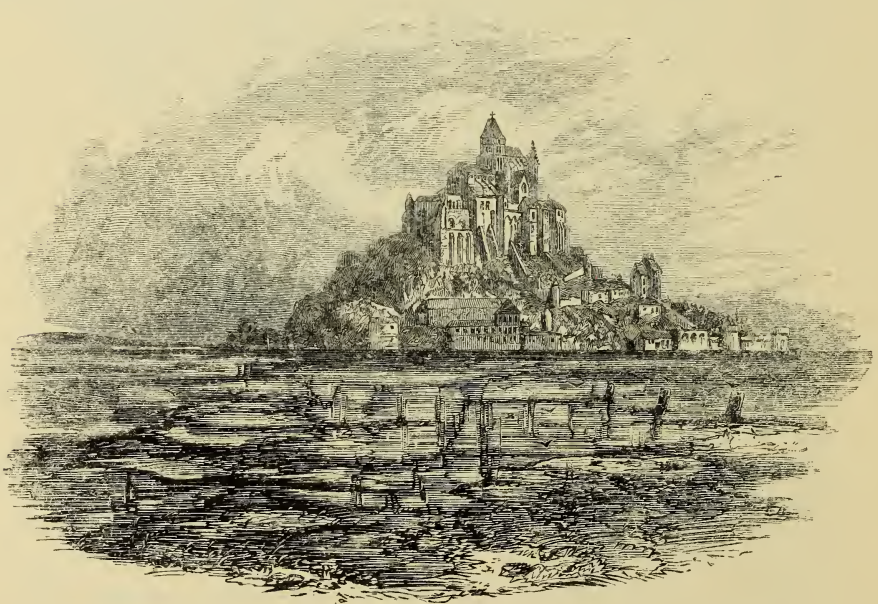
PONTORSON.



PONTORSON, W. END.

For the general appearance, as well as the details of the interesting buildings on Mont S. Michel, I refer you to Mr. Bouet's excellent illustrations. The Flamboyant of the choir, chastened as it were by the hardness of the material, has a very pleasing effect both externally and internally. The nave is grand and simple, pro-

bably of the eleventh century ; it is not vaulted. The cloisters, the inner arcades of which are worked in soft stone, are an exquisite specimen of early pointed, and the granite work of the thirteenth and fourteenth centuries is very fine. But my architectural visit was a hurried one. It is enough to know, without examining it critically, that the work of ages is heaped upon that gigantic isolated rock, and we had better contemplate this wonder of nature and art at our leisure from a distance, than be carried over its details in the company of a crowd of strangers and an impatient guide. Would you see and feel what Mont S. Michel really is? Go by yourself to a distance from the beaten track, (a few hundred yards will be sufficient,) and look at that rugged pyramid, where the work of man is scarce distinguished from the bare granite rock on which it is reared, rising from the unbroken waste of dull colourless sand—no other object in your sight, but the faint outline of a low distant coast, no sound but a mysterious murmur as the wind sweeps over the samphire-like weed which at intervals just emerges above the sandy level: if external influence can impress a sense of solitude, it is here.







AQUEDUCT AT LUYNES.

CHAPTER XI.

IF we would properly study the mediæval architecture of a country, we must not neglect such remains of an earlier period as may have exercised an influence on the growing style. It cannot be doubted that the splendid monuments preserved in Arles, Nismes, and Orange gave something of a classical character to the Romanesque in their own immediate neighbourhood ; possibly through the whole of the south of France. And wherever these early relics occur, there will generally be found some attempt at imitation, even in works belonging to a period in which the rules of the prevailing style appear to have been definitely settled. I will therefore briefly

notice a few specimens of a date previous to the mediæval era, which I visited in the tour which supplied me with the materials for my present volume.

We have already observed the peculiarities of Autun cathedral, traceable to the neighbouring Porte d'Arroux. This beautiful gate has two wide semicircular archways, of a square order, quite plain, with the exception of an architrave moulding or label; on each side of this couplet is a smaller round arch, as if intended for foot-passengers. Above these, resting on a string, is a series of small round arches on imposts of a simple character, but separated by fluted Corinthian pilasters, which run up to an entablature, finished by a rich cornice. This part is in great measure copied in the triforium.

The Porte S. André is similar in many respects, but is of the Ionic order, and has projecting wings on each side; one of these has been rebuilt, and the whole of the structure much restored.

The building called the temple of Janus might at a distance be taken for the keep of a Norman fortress. Its dimensions are,

Internal breadth from N. to S.—about 39 feet.

„ „ from E. to W.—about 36 feet.

Thickness of wall—about 6 feet.

Height—apparently about 70 feet.

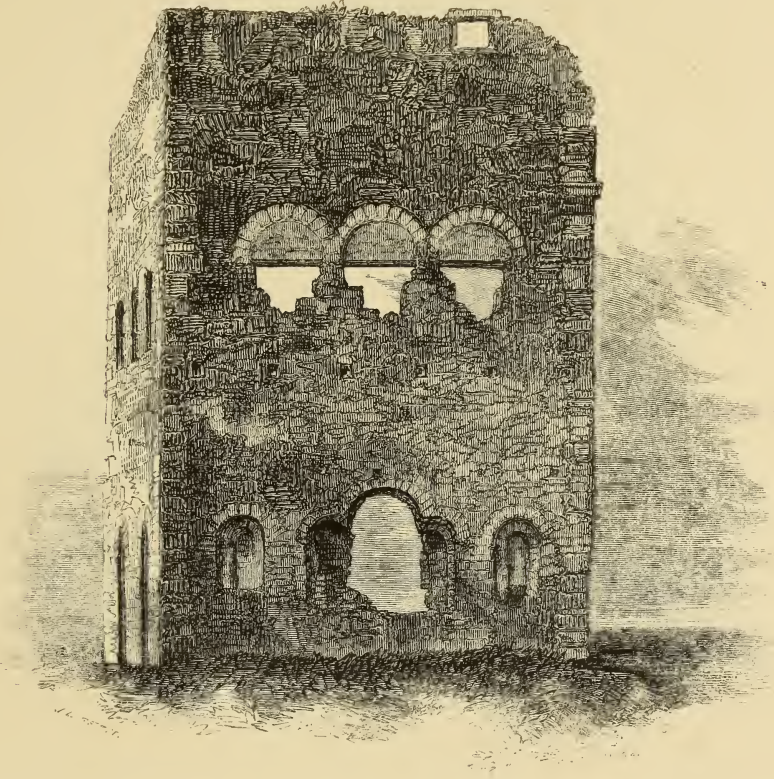
The walls are of rubble, faced with a more regular masonry of not very large stones, having a stronger resemblance to the work which French Antiquaries attribute to the seventh and eighth centuries than to that of the eleventh or twelfth. In the west wall (internally) is a semicircular niche, or apsidal recess, not affecting the outer surface of the wall. The higher windows are square-headed, but with arches turned over them. Some of the lower openings are grouped so as to resemble a large trefoil headed arch. This curious relic stands on low ground, at a short distance from the town, near the river. Only two of the four sides remain.

Not dissimilar in character, though of a different shape, is the round tower at Perigueux. This also stands on low flat ground near a river; it is at no great distance from the church of La Cité, which has been described. It appears unconnected with any other



Port d'Arroux -

Antun -



TEMPLE OF JANUS, AUTUN.

building, and even now forms an imposing object, though probably diminished in height. It is built of rough stone-work, faced as usual with more regular masonry, and is divided by horizontal



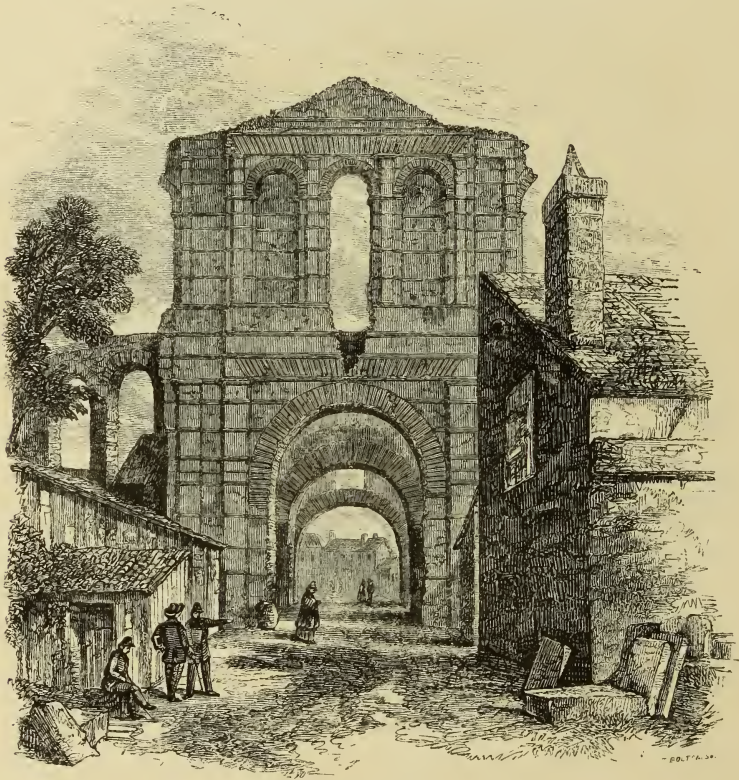
PERIGUEUX, ROMAN TOWER.

brick bands at various intervals. At an elevation of more than half the present height of the structure, is a row of small square-headed windows with arches above them, the voussoirs clearly marked by divisions of thin brick or tile. As there is a breach comprising nearly a fourth of the circumference, it is difficult to conjecture where the door, if any, was placed, or what was its form.

Near Luynes, between Tours and Langeais, are the remains of

a Roman aqueduct consisting of a range of arches, some complete, others broken, of considerable height. The piers taper upwards, and the masonry of the surface is tolerably regular ; the stones used in the upper tiers are smaller than those below. Some thin bricks appear among the voussoirs of the arch.

The relic of antiquity preserved at Bordeaux, called the Palais Gallien, but in reality the entrance of an amphitheatre, of which



BORDEAUX.

several arches remain, and of which the area may very easily be traced, is worthy of attentive examination as a specimen of stone masonry ornamented by the introduction of bricks. These appear in the voussoirs, both of the semicircular arches, and of the horizontal ones which are here and there inserted in the wall, whether



Palais Gallien - Bordeaux -

for strength or ornament. And they also form horizontal strings, varying both in their own depth, and the intervals at which they occur, which run across the pilasters, and along the surfaces of the wall. But I was most struck with this gateway from its forming a perfect Romanesque front, admirable in its proportions, and of an arrangement combining both beauty and convenience. The surface, it is true, is not entirely flat, partaking somewhat of the curve of the amphitheatre, but I do not think it has all its curvature; it is in fact scarcely distinguishable from a flat front. This example is extremely valuable if we would attempt a pure round arched style, as the arch itself is the predominant feature, the elements derived from the Greek style occupying a very subordinate position. The pilasters, indeed, are not so prominent as the flat buttresses in most of our Norman buildings. I fancied, in looking over a series of engravings illustrating the mediæval architecture of this part of the south of France, that I could recognise this type or model in some of the principal churches of the eleventh and twelfth century.

As the requirements of vaulting tended so materially towards the development of the Gothic styles, every ancient example of vaulting must be instructive and interesting. Such occurs in the Roman remains now within the precincts of the Hotel de Cluny in Paris. A large oblong hall is covered with a roof formed by the intersection of two semicylindrical vaults which are about equal to each other in diameter. The part therefore corresponding with the groined or cross vault is square, but the barrel roof is continued over the remainder of the area on each side of the centre; also the transverse vault is prolonged to cover a chamber or recess at the side. The construction seems very accurate, and the work strong; but there are no ribs, either longitudinal, transverse, or diagonal. In the walls, the brick or tile is freely used, as in other cases, for horizontal bond-courses, and between the voussoirs of the arches. In one of the sides is a concave apsidal recess or niche under a round arch, between two smaller arches of a square order, sunk in the wall. The room, which is used as a museum for fragments of a considerable size, is grand in its scale and pro-

portions, and in its present state exhibits no feature inconsistent with a pure round arched style.



LES THERMES, PARIS.

I have not been looking at these ancient remains with the eye of an antiquary. There can be no doubt that they are all of a much more remote date than any of the Romanesque buildings we have been considering, and some of them were doubtless taken as models, up to the period when the mediæval pointed architecture became fully established. In some respects the early Romanesque is more rude and barbarous; its masonry is generally less regular, and its construction is often more defective; but as a style it is more consistent. The Roman style was seldom ornamented without admitting some incongruous features; the Romanesque admitted of great enrichment without once recognising any architectural principle in variance with those resulting from the constant use of the arch and vault whenever openings had to be made, or spaces covered. If



therefore we can combine the refinement of the one style with the purity of the other, we shall arrive at a style that may, if properly treated, stand high in architectural merit. But we will consider this subject more fully in my concluding chapter.

If we take any interest in the revival of classical architecture, we shall find a great number of churches in France which show the change from the Gothic. Many of these are extremely beautiful in their way, and we might, within a very moderate space, say a circle of twenty miles radius round Paris, collect a series, which would carry us gradually, and almost imperceptibly, from the Flamboyant to the revived Italian. The most remarkable example is the church of S. Eustache, in Paris; of lofty Gothic proportions, and with tall shafts; but having all the arches semicircular, and all the details of cinque-cento.

A little gateway at Rouen struck me as being very elegant in its proportions; it probably belongs to an early period of the revival. It tapers upwards in stages, and is pierced by round arches, and ornamented with engaged columns and pilasters.

Most of the old French towns abound in good specimens of the early revival. I remember to have noticed some beautiful examples in Poitiers. I have not studied, or taken particular notes of any of these, as my business is rather with ecclesiastical than domestic architecture. Still, as the two have always had a close connection in all ages when architecture did not depend upon mere caprice, secular buildings ought to receive their full share of attention, and those of the period I am now speaking of exhibit much variety and many points of interest. I will therefore recommend the tourist who visits Caen, if his whole time is not absorbed by the churches in that noble city, to take notice of the ancient *Hotel de Ville*, nearly opposite the south front of the church of S. Pierre; and I would more especially direct his attention to the *Maison des Gardarmes*, at the extremity of the town nearly due east of the *Abbaye aux Dames*. The principal feature in this is a low round tower, ornamented with medallions of heads. The workmanship is very good. This example probably belongs to the first half of the sixteenth century.

The revived Italian in France, as elsewhere, has not the massive grandeur and simplicity that we find in the Roman style of the first centuries ; I do not remember to have seen a west front in this style so good as the Palais Gallien at Bordeaux would have made. But there is more variety ; and its adaptation to ecclesiastical purposes gives it a character of its own, independent of the ancient classical style. Still I think there are not many examples that we shall choose for direct imitation ; my reasons for noticing the style at all, as well as that from which it is derived, will shortly, I hope, become evident to the reader.



P'ILE DE CINQ MARS.



CHAPTER XII.

THE architectural writer, like the architect, works for a future generation. I do not mean by this, that either his name, or his writings, are more likely than those of other authors, to descend to posterity ; but, that if he is instrumental in developing, or transmitting sound principles or theories, it is more probable that the fruits of them will be reaped by another age than by his own. He may possibly live to see them adopted with more haste than judgment, and to hear his own name quoted in defence of absurdities which he would be the first to condemn. I can fancy nothing

more likely than that architectural productions will appear, professedly carrying out Mr. Ruskin's or Mr. Garbett's principles, and yet so outrageous as to make those writers almost wish to retract their own theories. Even if such works be judiciously designed, it cannot be supposed that the first efforts will be perfectly successful, and every imperfection will give force to whatever popular prejudices may be opposed to them. Still the principles themselves will be kept in constant agitation, questioned, discussed, sifted, till, upon some happy turn of fashion, or by the intervention of some master-spirit, capable not only of appreciating them, but of identifying them with his own views and feelings, and working upon them as if they were instinctively his own, they shall come fairly into light, and establish their rightful ascendancy.

It is now upwards of a quarter of a century since Gothic architecture has been decidedly fashionable, not merely as a study for the artist and antiquary, but as a style to be revived by the architect. Is it too much to say that the result of this fashion (hitherto) is, that we have spoiled our old buildings by making them look new, and our new ones by trying to make them look old? Have we not in our restorations overlooked the dignity and value connected with real antiquity, and with the genuineness of work known to belong to a good period of art? Have we not forgotten that a mere imitation, however correct, may be as worthless in comparison with even a defaced original, as a glass bead in comparison with the precious stone it imitates? Would a collector of pictures put a fine though faded original behind the fire, and substitute for it a brilliant copy? But every restoration, beyond what is absolutely necessary to ensure stability, or to obviate an appearance of ruin or neglect, does as much as this. And neither our increasing knowledge of Gothic detail, nor the expertness of our workmen, makes it otherwise. Ours is not the age of Gothic art; but only of imitation.

I am not about to throw any blame upon architects of the present day. It was right and natural that when new churches were called for, old churches should in the first instance be looked to as models. It was natural the architects should wish to perpetuate a

style they were beginning to appreciate and admire. And it is no fault of theirs that they were born in the eighteenth or nineteenth century, instead of the thirteenth and fourteenth, or that, from their necessary intercourse with the world, they should be somewhat imbued with the spirit of the age in which they live. It is not their fault that they have not been brought up in cells and cloisters, instructed in their faith through the medium of symbolical representations, and excluded from the sight and knowledge of every work of art and literature later than the fifteenth century. The new Gothic churches of the day, are, or promise to be, all that science or knowledge can make them; but mediæval Gothic exhibited these and much more. It expressed a certain tone of feeling which does not now exist, and is not likely to exist. The mediæval cathedral springs up like a natural production of the soil. We can hardly look at it as a work of manual labour and calculation. It is long before we think of examining the mechanical structure; and when we do, we are no more surprised at its perfections than we are in the case of any other natural object. The architects seem to have built their cathedrals, "because they could not help it," and to have exhibited an intuitive, unerring knowledge both of construction and decoration. We criticise any irregularity we may observe, much as we should those of Nature herself; and, as with her, look for the typical form, not in one example, but from the examination of many.

Now this is a growth we shall not obtain, unless we can procure the soil, and that is impossible. The spirit and influence of religion acts, we may trust, not the less powerfully, but in a different manner and direction. We attach a very different value to ceremonial services, and consequently to the works connected with them. We are not likely to look on the building of churches and cathedrals as an atonement for sins, or a means of salvation. We cannot but feel that there are many works of piety and charity as acceptable, or more so, than raising costly churches; and we are, I may surely say, more deeply impressed than our mediæval ancestors, with the truth, that it is not on these things we must depend for the hope of pardon and mercy. Instead of the enthusi-

astic zeal which prompted the erection of these noble edifices through every quarter of Christendom, we have no more than that just sense of propriety which dictates the appropriation of the best buildings we can raise, to the highest purposes ; which demands a fitting dignity and decency both in the performance of religious rites and the edifices in which they are celebrated.

It is said that Gothic is especially Christian architecture. We will discuss this matter presently ; but if it be, it is the offspring of a peculiar phase of Christianity, which perhaps can never again occur. The Christian feeling that would prompt a person to demand absolution from the Pope for a crime he was about to commit, and would also prompt the same Pope to intimate that his absolution was not necessary, seeing that the crime was, the murder of a person who was an enemy of God,* is not one that we should

* I am happily enabled to show, what I here most positively assert, that my remarks apply to different ages of history, not to different churches. — Whether the fact in question be true or not, the monk of the thirteenth century appears to have related it as though it were by no means alien to the moral feeling of the day ; while the writer of the nineteenth century, after giving the narrative of the monkish historian, repudiates it as a calumny upon religion. I am most anxious, in such a subject as I am at present engaged upon, to avoid any religious controversy ; and if I should anywhere allude to differences of ceremonial, it is only that I may point out the absurdity of imitating buildings adapted to one form of worship, in those which we want for another.

I subjoin the passage I refer to, taken from the “ *Tablettes Chronologiques de l'Histoire du chateau et de la Ville de Loches* : ” — “ 1012 — En cette année, Foulques Nerra, pour remplir la promesse qu'il avait faite au pape de se venger des méchants et de Crescentius, patrice romain, ennemi de Dieu et de lui, de le délivrer enfin, ainsi que le peuple romain qui souffrait sous lui, partit du château de Loches et se mit en chemin pour aller à Rome ; il y fut en vingt jours depuis son départ de Loches, et se présenta au Pape Sergius 4. Il lui demanda l'absolution du crime qu'il allait commettre, et, sous le prétexte du grand désir qu'il avait de voir Crescentius, il se rendit au pied de la tour où il était ; Crescentius lui avait fait dire qu'il le pourrait voir, et même lui parler, s'il voulait se trouver de bon matin devant la tour. Foulques fut ravi de l'expédient, et ayant fait appeler les quatre frères archers, surnommés les promps, il leur donna ses ordres. Après avoir échangé quelques paroles avec le gouverneur de Rome, le comte donna le signal, et un instant après Crescentius tomba mort de la fenêtre en bas devant ses pieds ; puis le comte s'en alla de là avec les siens au palais de Latran, où était le pape avec tout son clergé et le peuple romain. Foulques demanda l'absolution pour lui et les siens ; le pape déclara qu'il n'en avait pas besoin, qu'il fallait seulement prier Dieu pour lui de ce qu'il avait abattu l'ennemi de Dieu du sommet de l'iniquité ; il lui remit les reliques des bienheureux Daire et

wish to see revived, even if its revival might be accompanied by that of the purest Church architecture. We must be content with a somewhat advanced state of civilization, though it be less favourable than one in its infancy to the highest imaginative performances, whether they be in poetry or architecture.

The Gothic style is not a bad style, nor are the architects of the present day bad architects, yet the two do not agree together, and the result is unfavourable to both. Either the architect feels he must build a Gothic church, because he is not allowed to build any other, and sets about his task in the best way he can, collecting authorities for his sculptures and mouldings, taking for his general model some old church that he may most fancy, or can most conveniently study, and endeavouring to adapt its plan to the wants of a modern congregation; the result perhaps is a respectable building, that you may look at with tolerable complacency, feel no inclination to find fault with it, and still less, ever to see it again. Or else he tries to mediævalise himself and his ideas; recalls antiquated symbolisms and ritualisms, provides carefully for the possible re-establishment of exploded forms; is very particular about his vulne-windows, his sedilia and piscina; will give great depth to the piers of his chancel arch for the sake of piercing them with hagioscopes; introduces in the tracery of his windows every possible combination of circle and triangle; covers his walls with texts,

Crysant, et avec son clergé et le peuple romain l'accompagna a un mille hors de la ville. Le comte s'étant embarqué, apporta les corps des saints martyrs jusqu'au château de Loches, où ils furent reçus en grande révérence par le clergé et le peuple, et par l'abbé et les moines du Saint Sépulture de Beaulieu, lesquels les resserrèrent honorablement au même lieu où ils sont encore à present."—L'Anonyme de Marmoutiers.

"Nous avons dû, en imitant Dufour, mettre le récit attribué au moine anonyme de Marmoutiers; nous ajouterons comme lui; qu'il est constant, d'après le moine de Cluny, Pierre Damien et Léon d'Ostie, dans leurs épîtres et chaoniques, que ce fut Othon 3, Empereur d'Occident, qui fit mettre à Mort Crescentius, le 29 Avril, 998; que cet événement eut lieu sous Grégoire 5, et non sous le pontificat de Sergius, qui ne tint le siège de Rome qu'en 1009 et Mourut en 1012. Le récit de l'anonyme n'est donc qu'une fable que la sainte critique doit rejeter et la religion désavouer."—Tablettes Chronologiques de l'Histoire du Château et de la Ville de Loches. Par M. le Chev. Adolphe de Pierres, Membre de la Société Archéologique de Touraine. Paris: Typographie de Firmin Didot Freres, Rue Jacob, 56, 1843.

if not in a language unknown to the vulgar, at least in a character utterly illegible to them; and the result is a general effect rather calculated to excite curiosity than to impress the mind with any devotional feeling. Now I cannot blame the architect who does this, if the standard of merit is correctness of imitation, or rather closeness of copyism. And do we recognise any other? Certainly convenience and adaptation to its purpose is not recognised as a merit in a church, for if it has an open unbroken area, fit for a large congregation assembled in sight of the minister, it is at once condemned as a meeting-house, and any architect ordered to give such a building a church-like appearance would begin by dividing it into aisles with arcades and screens, just as the mediæval architects began to do in Touraine with the wide naves of their predecessors.

I am far from denying that many modern buildings of great beauty and excellence of design have been erected in mediæval styles. There is a cross church in the outskirts of Northampton very satisfactory in its proportion, and, as far as I could judge on a hasty view, in its detail; it is of the decorated style, and as the dark stone of the country soon assumes the tint of age, it may shortly be mistaken for a genuine church of the fourteenth century.

The talented architect of Peckforton Castle in Cheshire, imbued with a perfect knowledge of the subject, and inspired by the magnificent site placed at his disposal, has produced what at a distance would be taken for an Edwardian castle. And this would be a really great work, if we could divest ourselves of the idea that the highest standard to which it could be referred is, correctness of imitation. True, it has great and intrinsic merits of its own; its masses are grand, its outline is fine and varied, it harmonizes admirably with the scenery; everything speaks it to be the work of a superior mind; and yet in general estimation all these merits will be absorbed in the one pre-eminent merit, namely, that it might be taken for a mediæval structure. In fact the highest praise is, that a thing should be taken for what it is not.

Now this is not the revival of a style. When we see a butterfly

fresh from its chrysalis, we do not exclaim, "what a wonderful likeness to the caterpillar we remember a few weeks ago," but, "what a wonderful difference." A revived style must show changes, and those not for the worse, accommodating it to a new state of existence. The revivers of the classical style never thought of confusing their works with those of the ancients. Michel Angelo, or Palladio, never dreamt of producing structures that might be mistaken for specimens of old Roman art. They took what they wanted from the magazines of antiquity, moulded it into new combinations, and enriched it with new additions, so as to make it a real, living style, suited to the exigencies of the day, and likely to receive vigour and refinement from the natural growth of taste and talent which might be looked for in the existing state of society. The artist had not to throw himself altogether into the past, but to gain strength and nourishment from the present.

The revived classical style has unquestionably grave faults, but it is one that cannot reasonably be despised. Great architects have from time to time chosen it as the vehicle of their thoughts, and produced great works, and will continue to do so;* and even if certain rules have been laid down, the conventional observance of which is demanded, it is not on the observance of these that the value of a building, I mean one of high pretension, rests; still less does it rest on its imitation of the manner of any other building, or class of buildings, but on its own intrinsic worth. The date of an edifice of this style is not an element in the calculation of its value, except so far as it may denote a good period of art; and this may return at intervals; for there is nothing, in the present state of society, to prevent such return under favourable circumstances.

The Gothic, like the Egyptian, bears the impress of a peculiar tone of feeling, and a peculiar frame of society, which now, as far

* We are too much in the habit of considering a work poor, and unworthy of notice or preservation, because it belongs to what we call a debased style. We forget that it may, notwithstanding, be the work of a great mind, and bear the impress of both genius and feeling. For these, how often are the results of mere technical knowledge of a good style substituted. There is scarcely a restored church but will furnish an instance.

as most civilized nations are concerned, belong altogether to the past. The Greek architecture is the production of an age, the spirit of which is in many respects not unlike that of our own; but it is also the production of a people of the most refined taste, and an ardent love of abstract beauty, and therefore when transplanted into other nations is apt to degenerate. The Roman architecture, while it is still more extensively adapted to ordinary wants and purposes, has not that extreme delicacy which prevents it from thriving as it were in a rougher climate.

The essential fault of Italian architecture is considered to be, an attempt to combine two systems which are incongruous with each other, that of the beam, and that of the arch. Now is this attempt necessarily an error? Is a mixed construction to be unreservedly condemned? I think not; and in this point I agree with the admirers of the beautiful church of S. Stephen's, Walbrook. This is a perfect example of mixed construction. The colonnade with its entablature and flat ceiling is used just where it is wanted. Where these would have been inappropriate or impracticable, we find the arch, the vault, and the dome. An arcade could not be substituted for the colonnade below without great loss of beauty and convenience. There can be no rational law to debar an architect from taking the fullest advantage of the materials which nature puts in his hands. If he can command pieces of stone fit to be used as beams and lintels, why should he not so use them, as the Greeks did? If he can command science and mechanical skill to vault or arch over larger spaces, why should he be restricted from doing it in the same building? I do not know how much of the present structure may, from motives of economy, or rather parsimony, have been executed in wood; but I believe it is admitted that the whole design might have been completed in stone, or indestructible material,* and if so it contains nothing essentially wrong in principle. The system of the beam or lintel is not unknown in mediæval art. The aisles of Roslin chapel are roofed with a series of pointed

* Garbett.

vaults resting on lintels between the columns and walls. The porches and some of the ornamental parts of Chartres cathedral present masses supported as entablatures, on shafts ; and the masses of stone occupying the head of the large doorways of cathedrals are in the same category. I cannot conceive that these, or such buildings as S. Stephen's, Walbrook, All Saints, Northampton, or the roofing of S. James's Church in London, where the two systems are really combined, violate any general fundamental law of architecture.

But an uncalled for, an unnecessary breach of consistency is a fault. I do not like the addition of a Grecian portico to a building constructed entirely upon an arcuated system. This is not a legitimate combination, but an incongruous mixture. It is, I think, the least pleasing feature in the model of S. Paul's. In the actual cathedral it is made less prominent by its division into stages, and besides is only part of a system that pervades the whole exterior, of which almost every member belongs to trabeal architecture, while the whole internal construction is arcuated. The great fault of the style is that the ornamental system is not only inconsistent with the constructive system, but assumes a more prominent position. It does not conceal it, but it unduly predominates over it. It does not actually profess or pretend to be the constructive system, but it rather shows what construction would be preferred, and has been abandoned from necessity. And this is not an agreeable idea to be forced upon the mind, or one likely to conduce to the impressiveness of the building. The superficial entablatures and pilasters affixed to walls and piers are in their place when there is a real construction, on corresponding scale, of columns and entablatures, but not where the construction is wholly or principally arcuated. Still many subordinate ornaments that are usually, but not necessarily, connected with trabeal construction may be admissible. The style might be cleared of much of its inconsistency, and most of those defects pointed out by Mr. Ruskin, without altogether abandoning its classical character.

But in defence of the Italian style as it stands, it may be said that it is a comprehensive one, which provides for two different

modes of construction, but does not render it necessary that they should both be employed in every fabric, belonging to it ; at the same time it fixes upon a uniform system of ornamentation that may connect the whole into one family. I should certainly in this manner defend the use of buttresses, &c. in many Gothic churches where they are not constructively necessary. Still, as I have hinted, we want buildings of an intrinsic perfection, and not owing their value solely, or chiefly, to their being connected with any nominal style. A great work should bear to be criticised, as if it were the only specimen of its kind in the world, by the rules of nature and common sense. Mr. Ruskin and Mr. Garbett have taught us to employ this kind of criticism, and in so doing they have conferred a benefit on true architecture which another generation will acknowledge.

The wooden model of Sir Christopher Wren's first design for S. Paul's ought doubtless to be restored ; but in its present mutilated condition it is perhaps quite as instructive as if it were perfect. As in many ancient buildings, the solid construction remains nearly entire, the adventitious ornaments have dropped away. Does not this show the sort of ornaments that ought to be rejected as foreign to the design ? In the sketch I have already given, I have not attempted any restoration whatever, I have even represented the dome over part of the nave as broken through, and showing the exterior of the large central dome. This accidental mutilation may perhaps have somewhat enhanced the effect of light and shade, but I do not suppose it has materially altered it.

In the sketch, we recognise at once, the pier compartment, the arch compartment, and the dome compartment, which I have already spoken of as belonging to the simplest perfect arrangement of a domical building on a rectangular plan. Of these, the pier compartment is evidently the portion that calls for a careful, and somewhat severe system of architectural ornament. The arch and dome compartments may be left to themselves. A bold cornice at the base of the dome, and, perhaps, an architrave moulding round the arches, are all that is really required ; I should say the surfaces were better unbroken, even by raised scroll-work or panellings, but

they afford good scope for colour. The pier compartment, (as designed by the Architect,) at least that one which is nearest the eye, has an arched semidomical recess, flanked by two pilasters, which are raised by pedestals, and support an entablature and cornice boldly projecting from the wall. The impost of the arch has a string, which runs horizontally along the face of the pier till stopped by the pilaster, and also under the semidome which vaults the recess.

Now the pilasters and entablature, though they may add to the severity of the composition, are still out of place in a wholly arched structure. The pilaster may indeed seem here to be legitimately introduced, corresponding as it does with a transverse rib of the roof; but this requires a break in the horizontal line of the cornice, which, unbroken, would form a very grand finish to the pier.

If the pilaster be omitted, we could not gracefully retain the full entablature, but we might still retain a rich cornice, and a string at a short distance below it.* Also the string on the impost of the arch might be carried round the whole pier. Supposing more architectural enrichment is wanted on the front, might we not act upon Mr. Ruskin's suggestion of making the voussoirs of the arch vehicles of ornament?† If the pier were pierced by openings of a rectangular section, as at Perigueux, I think we might, with great advantage. A semicircle of sculptured voussoirs, bounded by a label at some distance from the arch itself (by no means an uncommon Romanesque arrangement) would have a good effect; but I do not think they would suit quite so well with the concave surface of the recess, except by the intervention of another square order.

We might also obtain variety by the introduction of a shaft or column under the edge of the arch, an arrangement of which the Romanesque affords a multitude of examples. Let us apply here the rationale of the torus at the edge of an order, between two hol-

* See Garbett.

† "The Stones of Venice," vol. i.

lows ; which Mr. Ruskin has given so clearly. The edge of the pier is most exposed to injury, therefore it is expedient to round it off. To avoid the appearance of this being done by accident instead of design, the hollows are cut, which give this rounded angle the character of an engaged shaft. But we may wish to construct this part with a harder, or more beautiful and costly material than the rest of the pier, and in this case it is better to detach it altogether, placing it free, in the nook of a re-entering angle, as an actual shaft, than to build it up in the solid mass of the pier. Besides, even if it be of the same material with the pier, its exposure to injury renders it expedient that it should be easily restored or replaced, without disturbing the principal support of the weight.

All Saints Church, Northampton, presents the elements contained in domical churches ; the pier compartment, the arch compartment, and the dome. But in this case the former constitutes an important part of the area of the church, and consists of one column, and the space between that and the external walls. The roof of this compartment is flat, fronted in two directions by entablatures, from which spring the barrel roofs of the arch compartments. These are segmental. The central compartment of the church has the pendentives and dome. The superstructure is of wood ; but unless the lintels demanded for the entablature are too long, it might have been of stone. This opening of the pier compartment to the area of the church adapts the design to parochial purposes. By turning the parts of S. Stephen's, Walbrook, which correspond with the pier compartments, and which are known by their flat roofs, into massive piers, merely pierced or recessed by arches, we should obtain a very grand cathedral form.

By studying examples of this description we see the peculiar excellences of which the Revived Italian is capable, and which we could not attain in Gothic. I know of no Gothic church which has such a variety of perspectives as the Model of S. Paul's. One, taking the length of the nave and choir. Another of the transepts. A third, diagonal, looking across the dome. A fourth, looking in an oblique direction behind the dome ; this is a most picturesque

interior. To these may be added views taken within the area of the dome, and of different parts varying in ornament or composition.

I think it possible that a cathedral built according to this design might admit the generally incompatible decorations of mural and glass painting, by making the piers recipients of the former. Every window below those in the domes might be, indeed ought to be, filled with richly coloured glass. The ornaments should of course be designed with a view to hypæthral light.

The interior of the actual cathedral presents only one kind of perspective that I consider satisfactory to the eye, namely, the side aisle, which is very beautiful. In the main avenue of the nave we cannot but feel that the piers, which are of necessity deficient in the lightness and spring of the Gothic, have not the solidity which their own style requires. They seem to vacillate between the two styles, and miss the beauties of both. In the same way the arches are either too wide, or too narrow. Too wide to give the effect derived from multiplication, too narrow for that given by magnitude and positive distance. These defects are not discernible in the sharper perspective of the aisles, the roof of which has great purity and elegance.

In the model the central dome has no pendentives. Its cylindrical drum or tower springs from the ground, and is pierced by eight arches, those towards the cardinal points being wider and loftier than the intermediate ones looking diagonally. The arches have consequently a double curvature, which is certainly a defect, if a slight one; it may however be compensated by the appearance of strength given by carrying up the surface vertically to the cornice below the dome.

Of the different systems of vaulting used in the eleventh century, the domical combined with the cylindrical of small depth seems the best adapted to a permanent round arched style. The simple cylindrical vault limits the span of the roof considerably; except in small churches it is ill adapted for a nave without aisles. It requires a very great thickness of solid wall, which itself must act

as buttress. The quadrantal vault often used as an abutment is unsightly. And, the whole of the roof lying above the horizontal line over the clerestory, the apparent height does not fairly represent the real height, especially if there is nothing to mark the ridge of the roof. The cross vault was early introduced as a manifest improvement upon the plain barrel roof, and to stick to the original unimproved form would be a barbarism. Nevertheless this roof is good for the intermediate compartment of the chancel, or short transepts, the intersection having a cupola. And it forms a safe abutment to the Byzantine pendentive.

The Bernay roof, or dome belonging to the same sphere with its pendentives, whether on square or oblong compartments, will I think generally be found pleasing to the eye, while it offers a good surface for pictorial or unprojecting decoration.

The cross vaulting, used on a large scale in Germany, and on a smaller scale both in France and England, leads to the diagonal rib, and this to the clustered pier, and ultimately the whole system of Gothic architecture. Still many positions might occur authorizing its partial introduction.

Some of the eastern churches might suggest very valuable hints. I have studied with much interest M. Couchaud's work on the Byzantine churches of Athens,* a locality in which we might reasonably look for some remains of architectural taste, even when the styles which formed its principal glory had passed away. They appear mostly to be of the simple domical plan on the square base, which we have considered, with the addition of porch and apse. Some are more extended. One or two have the octagon comprehending nave and aisles, like Ely, and S. Paul's, but if I understand the plans rightly, the dome must be raised on a large square base by pendentives, like S. Maria delle Grazie at Milan. The domes appear to be extremely elegant, and they give an idea how the double curvature in the windows may be avoided, by cutting the head of the arched opening out of the hemispherical surface.

* See Preface.

The columns immediately supporting the dome seem to be very slender, but I do not observe any entablatures or lintels, except in the doors. Some of the plans might suggest very good designs for parish churches.

I by no means wish to advocate the reproduction of an antiquated style; one superseded, as we may say, by its own energy and progression, as was the Northern Romanesque; but simply to enquire whether the only style which has any permanent vitality, though it be at present in a languishing state, and which seems likely to exist and advance under the ordinary phases of society, owing its support, not to periods of overstrained excitement, but to a sound, refined and rational taste, and a sense of the dignity of art, enhanced by a due feeling of reverence, when art is employed for sacred purposes;—I say I would enquire if such a style can be, however gradually, cleared from its blemishes, without loss of the majesty of which it is capable. It will not be the work of one mind, or of one generation; but whoever feels a conviction, or a hope, or even a wish, that it may at some time be carried out, may assist in its commencement.

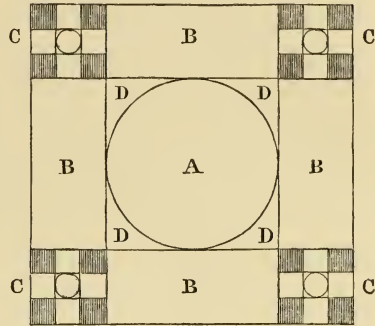
In the domical plan, where the pier compartment is reduced to a simple pier, as in the cathedral of Angoulême, and other churches built on the same principle, the classical forms in present use are less in need of correction. For the pilaster will occupy its place with propriety under a rib or the order of an arch, and will admit of the pure Corinthian capital, or any variety that a judicious decorative sculptor will think fit to substitute for it. Nor does there seem any objection against fluting, which we meet with in Romanesque work at Autun and Beaune. The entablature, however, ought to be reduced. In a building of chiefly arcuated construction, it seems better not to introduce the full Grecian entablature. That is necessarily broad and heavy, that the weight sustained may appear proportioned to the columns sustaining it, but when an arch or roof of masonry appears above the column or pilaster, no such breadth is needed; the whole entablature is properly compressed into a member corresponding with the Romanesque abacus; or it might even be omitted altogether.

I do not suppose I am suggesting anything that has not been done in hundreds of instances. I am not acquainted with the churches of Italy, except a few in Genoa and Milan, but from the engravings I have seen, I am assured that very many examples, both of Romanesque and Revival, might be brought to bear on the subject. The thing to be desired is, that a right system should be carried out regularly and on principle; that all which is false and incongruous should be rejected, and nothing admitted but what we can defend upon other grounds than that of accordance with a different system, or one which is imperfect.

It is easy enough to purify the Roman or revived Italian, by divesting it altogether of ornament. This is done in many plain or small buildings both ancient and modern. The Pont du Gard has no incongruities; but then it has no ornament, beyond the simplest impost strings. Many small village churches of the last two centuries, such as we find in the Isle of Man, in Wales, in the south of France near the Pyrenees, and elsewhere, are perfectly pure, because they are perfectly plain, and I certainly like them better than modern Gothic churches of the same standard. But we do not want a naked style, one which would check the inventive genius of the designer; not a meagre, but a true and consistent system of decoration. To give the *voussoirs* their due importance, and make them vehicles of rich ornament, where the surface admits it, would be going a great way, and here, even our own Norman will help us considerably. Again, the sculptural decoration of surfaces, as Whewell has shown, was gradually abandoned as the arcuated system advanced towards the perfect Gothic. But if the actual mass of wall, as well as the framework of the building, as marked by lines, be restored to its due importance, it is surely no barbarism to revert to the old plan, and ornament the flat or continuous surfaces with sculpture, instead of confounding them with the framework by arcades and panelling.

Another subject to be considered is the buttress. I shall still keep to the domical arrangement, because I believe that, whether simple, or multiplied, or in combination, it is best calculated to develop the capabilities of the arcuated classical style. I

will repeat the figure, that it may not be lost sight of. Now in this it is clear no external buttress is wanted. The arches bearing weight abut against walls placed in the right direction to resist the pressure, and the force of the abutment may be increased if necessary by raising towers on the pier compartments. The barrel roof, where it has merely to support itself and the external roof, (even should that be of stone,) has sufficient



abutment in the massive wall and roof of that compartment ; which latter, if a right proportion be observed, will itself require no further abutment. But if in consequence of the reduction of the pier compartment into a simple pier, or any extension of the plan without introducing additional pier compartments, an external buttress becomes necessary, it ought to be in its character solid, immovable, and self-supported. Not appearing, as in Gothic work, to lean itself for support on that which it is built to sustain ; for the classical system is one, not of artificial and ingenious balancings, but of simple and apparently unstudied stability and repose. All weak waving lines in the buttress, whatever be the authority for them, should be rejected as utterly inappropriate.

The beautiful church of Wilton must, undoubtedly, at some time or other, have its influence upon English architecture. It goes a great way towards a pure and refined round arched style. I cannot at present call to mind any decided faults or inconsistencies either in its construction or decoration. It shows that such a style will bear any amount of costly and elaborate enrichment ; perhaps it may lead some to imagine (erroneously) that it requires it. If its effect upon the art has not been instantaneous, I think it is partly because it appears rather an attempt to imitate some particular building, or class of buildings, than to develope general principles ; and partly because it is on a plan which has been carried out to greater perfection in another style. The basilican method of composition, I mean that which comprehends the nave, aisles, and cle-

restory, has been appropriated by Gothic architecture. It belongs to it by right of conquest. However it may have originated in Romanesque or Roman, the Gothic architect seized upon it, and gave it a beauty, vigour, and energy of his own. He saw that it was expressly calculated for the display of his own genius; and the naves of Chartres, Amiens, and York attest his sound judgment as well as his boldness. If the plan he found ready to work upon had not suited him, he would have rejected it. Now if we must abandon Gothic, we should not do it in such a manner as to impress every one with the inferiority of the style we select in its stead; we should not always be endeavouring to cope with it on unequal terms, on its own ground; and this we do, if we lay aside the Pointed style, and yet cling to the basilican composition. This is the great defect of the actual cathedral of S. Paul's; and the opposite treatment is the great beauty of the model. That does indeed cope with any mediæval building; even if there be defects in the style, we feel that in no other, at present known, could the conception of the architect be developed with equal grandeur.

I do not suppose that such views as I have professed will just now be popular. The admirers of classical architecture will not admit that it has any errors to correct, and the mediævalist will hear of no compromise. And I am also aware that it will be long before the sacrifices we make to purity of style will be compensated by the acquisition of equal beauties in exchange; still if the principle be sound, it will "bide its time," and ultimately triumph.

Though I fear that Gothic architecture, under any of its phases, will prove to be unsuitable to the spirit of the present age, it is impossible to help feeling the beauty, the solemnity, the constructional excellence of the style, and its fitness for religious purposes. If we can appropriate it, without injustice to itself, let us do so. I am anxious that we may avail ourselves of every chance. I have not seen much Italian Gothic, and therefore do not properly appreciate it. Mr. Ruskin appears to prefer it to the Northern Gothic, and Professor Willis's able analysis of the style shows it to be possessed of many true architectural merits. I think it must have many points of resemblance to the Angevine style, though the

latter has more of the Northern character. The Angevine has much to recommend it for present use in preference to the more energetic and exuberant style which adapts itself to the basilican composition. It admits of great refinement of line, mechanical propriety of construction, and breadth of treatment. This will suggest delicacy of execution in ornament. Some statues at the western entrance of Angers cathedral are of very beautiful workmanship ; and we look for such in a building of that design. In an Angevine church, height is not the prominent dimension ; the great width of the area spanned by the roof strikes the spectator. So does the simplicity and size of the compartments, which are generally square, or nearly so ; and this, with a proper management of the pier-masses, admits of a perspective quite equal in effect to that produced by a multitude of slender pillars at short distances from each other. The convenience of giving the congregation a wide unbroken space need not surely be dwelt upon. As the imposts necessarily project considerably from the wall, to ensure a deep longitudinal arch, which is wanted to perform the part of a buttress, recesses are obtained in which galleries might be placed to advantage, if necessary. We need not confine ourselves to the Romanesque or Transitional French style, in which the churches of Anjou are worked ; some of our early Perpendicular has a solidity and massiveness which qualifies it well for an Angevine composition. The Winchester window,* or a two-light window of the same character, doubled, with no intervening buttress, would be suitable for each bay. The buttresses being at large intervals, should be bold, massive, and projecting. The arrangement of the fronts might be difficult. Circular windows would be well introduced. The width of the church would suggest a polygonal apse. If cruciform, a fine octagonal dome, or even a massive square tower, would give great dignity. The belfry tower might be lateral, or detached. The pitch of the external roof and gable need not be sharper than a right angle.

I have all along taken for granted that the object has been, the

* See Garbett.

support of an indestructible roof of masonry. But though to the pursuit and attainment of this object we owe the character of Gothic, and indeed of almost all arcuated architecture, still I am not prepared to consider the use of the wooden roof as a blemish. It was used honestly, without disguise, and constructed according to its material; it was capable of much appropriate ornament, and admitted arrangements of very great convenience, for instance the range of slight piers supporting light open clerestories, as in the late Perpendicular. We cannot deny that churches of this description exhibit much beauty and elegance, are not without dignity, and are well adapted to the uses of a large congregation.

No doubt, the less of destructible material the architect employs, the better; but it is almost impossible to debar him altogether from its use, and it is also difficult to draw the limit. Still he should always take care, first, that the decay of the destructible parts should not compromise the safety of those which ought to be indestructible, as the masonry; and, secondly, that every destructible part should be easily accessible for the purpose of inspection and repair. The fires at York Minster tell their story in two ways. The roofs themselves indeed were utterly destroyed; but the masonry, and even the glass, received little material injury, none, that I am aware of, but what could be repaired by superficial coatings, or the restoration of minor ornaments. However I do not defend the replacing of the burnt roof with timber instead of stone vaulting, since the construction has provided for, and demanded the latter.

I do not know to what extent iron may be rendered indestructible (of course I look to centuries and not years) by coating, or burying in masonry, but I can conceive its admissibility in the form of ties, when co-operating with a cement which hardens, instead of becoming weaker by the action of time. Still the truest construction (and this Mr. Garbett strongly insists upon) is that which requires neither tie nor cement at all.

I cannot bring myself to agree with this able writer in his depreciation of our plain village churches. There is a certain charm about them; and if this be not owing to any artistic merit, it is all the more difficult to restore. They are genuine, though humble,

parts of a great and noble system. They show life and energy, and honesty of intention on the part of their builders, no less than the more elaborate structures. If their imitations of these in some cases prove rudeness of skill, or want of knowledge, at all events they are not intended for deceptions ; they are simply links of connection with other buildings belonging to the same age, erected in the same spirit, and destined for the same purposes. A village church is really more difficult to deal with than a cathedral, since its interest depends on what is less tangible. Here, association is everything, and every body knows how easy it is to destroy this, and how impossible to recover it.

I hope I shall not be accused of attempting to recommend the introduction of a new style for the mere sake of novelty, or of foreign fashions simply because they are foreign. I want to see that effected in architecture which my friend Mr. Winston is exerting himself to effect in glass painting ; a substitution of art for “ bogie work ;” a recurrence to the principles of true taste and common sense, instead of unmeaning copyism ; and the adoption or formation of a style suited to the spirit of the age, (which, if somewhat practical and utilitarian, is not altogether base and despicable,) instead of one which has either been exhausted by its own energy, or which finds the atmosphere in which it is placed unable to support it in a state of healthy existence.





AUVERS.

CONCLUSION.

IN reading over the late Mr. Kerrich's *Observations on Gothic Buildings*, printed in the *Archæologia*, I was much struck with the following passage.

“ In later times it has been the custom to restrain the term ‘ Gothic ’ to this light style only, and it has long been so called ; and that name was received all over Europe ; we find it continually used by all the travel writers, and in the guide books of the different cities upon the continent, as well as by writers on the arts themselves, during the whole of the two last centuries ; and it was so well established, and every body understood, and knew so exactly, what it meant, that it really does appear to be a great pity

people would not rest contented with it. It answered completely all the purposes of language ; and much confusion has been caused of late by the introduction and unsteady use of new and dubious names ; and a vast deal has been written, which might have been well spared." *

Most antiquaries of the present day have either rejected altogether the term " Gothic," as applied to the mediæval architecture of western Europe, or have admitted it only on sufferance, with some kind of apology for using a word which they considered false and unmeaning. Yet after all it may be difficult to find one more philosophical, or better calculated to convey a true meaning. If, indeed, the word " Gothic" be taken as simply synonymous with " barbarous," (and this was doubtless the intention of those who so named the style,) we might fairly reject the epithet as unjust ; but if we look upon the Goths as a tribe or nation of surpassing importance in the history of Europe, whose influence, whether as regards literature, arts, institutions, or national character, has been more striking, more permanent, more progressive, than that of almost any other within the records of history, we shall not be so solicitous to rescue a style we admire, from the name, as if it were a stigma of reproach ; especially as a little consideration may enable us to trace in the characteristics of the style the very spirit of the nation whose name it bears. It is true that nation had ceased to exist, in mere name, long before the style appeared in its infancy ; but the national element was strong and active, ever displaying itself, and ready to display itself, in various developments ; a wild, but not unmeaning system of mythology, a romantic vein of poetry, and the chivalry of the mediæval ages, the rudiments of which may be clearly traced to the Gothic character.

I have, unfortunately, not given much attention to the study of ethnology ; and therefore if I venture beyond mere generalities I shall infallibly be convicted of frequent blunders ; still I will endeavour to

* Vol. 16, of *Archæologia*, p. 292. Some observations on the Gothic buildings abroad, particularly those in Italy ; and on Gothic Architecture in general. By T. Kerrieh, M. A., F. S. A., Principal Librarian to the University of Cambridge. Read on the 11th and 18th of May and 1st of June, 1809.

state what I conceive to be the character of the Goth ; premising that I am probably giving the term a more extended meaning than would be admitted by the acute critic. I should describe him as active, dauntless, energetic, enterprising, quick in invention, persevering under difficulties, gifted with an indomitable love of liberty, and a strong sense of justice ; with an ardent, fertile, and vigorous imagination, tending, under the influence of climate and scenery, to the wild and romantic ; little apt to be restrained by rules, as such, but with a keen intuition of many of the true principles, both of science, and of taste and art. For it does not of necessity argue ignorance or incapacity of art, if he sometimes roughly handled those works of art which he was led to connect with decline and degeneracy. I may further add, that the ambition of this people was not so much to preserve its name or individuality, as to diffuse itself abroad, and become as it were an animating and governing principle, among other nations. This I conceive to be the great difference between the Gothic and the Celtic tribes, so similar on many points ; namely, that the one willingly mixes with other nations, losing its name, and its unessential marks, though preserving its influence, while the other is exclusive, and more or less jealous of foreign admixture. No Gothic tribe would willingly preserve, to its own inconvenience, a language different from that of the people with which it might be incorporated.

At the time of the first developments of Gothic architecture, the Normans perhaps were the best representatives of the ancient Goths ; nearest them in lineal descent, and inheriting most fully their spirit and character. It cannot be denied that they were mainly instrumental in advancing the style to its full perfection. In Normandy, and in England, where the Normans incorporating with the people lost their name, but maintained their influence and ascendancy, the purest and most advanced specimens belonging to the thirteenth century are to be found ; and in these countries the works of the preceding century gave the earliest and clearest indications of the coming change.

It may be said that it is easy to trace the derivation of the Gothic from the Roman, and thence from the Greek. Very true ; but

this derivation was not worked out by Greek or Roman minds. Had none others employed themselves in the matter, we might have advanced nearly as far as the Italian Gothic, but we should never have had the opportunity of studying the peculiar characteristics of our Northern Architecture.

It may also be true that the pointed arch, and many other Gothic features, appeared in the east before their general adoption in Europe. Yet these did not expand into the Gothic style till they became the possession of the Gothic architect; he saw their value, and combined them into a system adequate to the expression of his own lofty and daring imaginations.

If the name of any tribe or nation is to be employed in reference to this architecture, I cannot, as I said before, think of an appellation really more to the point than "Gothic." If we called it Norman, German, Lombardic, or English, or after any other country recognized by an established name at the time of its rise, or at the present day, we should be supposed to speak of it merely with reference to that country; we cannot, for instance, use Rickman's English nomenclature in speaking of French or German buildings. If we spoke of Northern architecture, we might be supposed to exclude Spain and Italy, where the influence of the Goths penetrated; if of Teutonic, that is a term we are apt to associate with a certain class of languages, which would exclude the above mentioned countries, as well as France. Celtic would be manifestly incorrect; Scandinavian we might use, as nearly synonymous with Gothic, but should gain nothing by the exchange. Indeed, even this term might give an erroneous idea; for the part of Europe which answers to the ancient Scandinavia, is, I understand, rather meagre in Gothic buildings. It is to those who migrated, not to those who remained in their own country, that we must look chiefly for the elements of progress. The old wooden churches, however, of Norway must be a subject of great interest to the antiquary.

But the term "Christian architecture" has lately been much in vogue. Let us examine whether it gives accurately the real state of the case.

Religion, or the want or perversion of it, acts upon the national character, and consequently upon the arts, pursuits, institutions, and habits dependent on that character, much as good or bad passions act upon the features of the human face ; changing it *pro tanto* ; that is, giving it an amiable or malignant expression, softening and refining, animating, inflaming, exalting, debasing, or brutalizing. But they do not, generally speaking, change those lineaments which mark identity ; which distinguish one face from another ; nor does Religion change those traits of national character which can neither be placed in the category of vices or virtues. The reception of Christianity must undoubtedly do much in correcting and purifying the character of any people, but unless this is altogether bad and faulty, there must be many points in which it will leave it altogether unchanged. Say that the temperament of one is ardent and imaginative, of another timid and cautious, religion, though it may check the one and stimulate the other, in such a manner as to guard against the evils of extremes, will not yet fuse the two into one character ; there will still exist sufficient distinction to cause essential difference both in habits, works of art, feelings and pursuits. It is not altogether idle to speculate upon what persons or nations would have done under different circumstances from those which have actually occurred ; we must do this, if we would penetrate beyond the surface of bare apparent fact ; and we can in no better way learn to realize the effects which have been brought about by circumstances. We may therefore figure to ourselves what would have been the state of the arts in ancient Greece had it been blessed with the revelations of a pure religion ; or what among the successors and representatives of the Goths, had Christianity never expanded itself through Western Europe. Now I conceive it would require a vast amount of prejudice to affirm that the rock of the Acropolis would have bristled, like S. Michel, with Gothic spires and pinnacles, or that the shores of the Rhine or Seine would have exhibited a front of Grecian colonnades. The requirements of a different ceremonial would doubtless have suggested different arrangement ; details, wherever they had a symbolical character, would have been derived from the sources of

religion, and unquestionably a pure religion would have tended to throw an air of purity, refinement, and sublimity over the works connected with it. I have a notion, therefore, that Grecian architecture, instead of being changed to a totally opposite system, would have had its own distinctive character even more strongly marked, if possible; that it would have become, if I may use the expression, still more Grecian. On the other hand, we cannot deny that a Gothic cathedral quite as strongly impresses us with the ardent and restless energy of the persons who reared it, as with the meek simplicity of the religion in whose service it has been reared. Nor can we deny that we must look for the origin of many of the wild and grotesque details with which it abounds, rather in the legends of Northern Mythology than in the doctrines of the New Testament. Christianity has, in fact, tended to *un-gothicise* the style; to subdue and restrain its luxuriance. In so doing it has probably been the cause of an inconceivable degree of grace and beauty; one that a Pagan Gothic architecture would never have attained; but the latter would probably have had the real characteristics of the style in stronger development; would have been more imaginative, more romantic, more picturesque. Hence, though I believe Christianity has been instrumental in developing a grander and more beautiful style than would have evolved itself without her agency, yet the elements she had to work upon, and which give the style its distinctive and individual character, like the features of a human face, these, I affirm, are purely national, and emanate, not from the revelations of Christianity, but from the imaginative Gothic mind.

This is not a mere question upon words. If we take it for granted that the Gothic style is in the fullest sense entitled to be called "Christian architecture," we shall be apt to invest it with an undue degree of sanctity; to consider the attempt to introduce any different style of ecclesiastical architecture as something anti-Christian and Pagan. We shall judge it by other standards rather than its own intrinsic merits; we shall content ourselves with symbolisms to the neglect of construction, composition, and proportion. We shall look to Christianity for principles which it is not her

design to furnish to us ; just as some have thought to find a perfect system of natural philosophy in the Mosaic account of the Creation.

But if we consider Gothic architecture to be one of the creations of a great national spirit, we shall at once account for the difficulty of reviving or reproducing it. The Gothic mind aims at constant progression ; is not satisfied with retracing steps already trodden ; it will not work readily in the trammels of imitation ; it will rather attain new glories than strive to recover those that have passed away. We shall find that we have great architects, as well as great masters in every other branch of art, if we do not suffer them to be cramped with needless restrictions. The old spirit is not dead in us ; nay, it never was more active. Research scarcely owns a limit ; science has unveiled marvels surpassing the fictions of Northern Mythology ; a summary of its triumphs would now be a puerile declamation on familiar facts, as it would formerly have been thought to be, upon impossibilities and absurdities. The higher our aims, the fairer is the prospect of success. In every other matter, while we honour and value the works of our predecessors, we make use of them as the groundwork of further acquisitions ; we continually build upon them, instead of merely striving to attain to the same elevation. If a system becomes obsolete, we do not attempt to revive it, unless we find upon examination, that a recurrence to it will give us a fairer start in the pursuit of truth. Our reverence for great names does not make us look at any perfection hitherto attained as a standard or limit ; it rather urges us on to a higher perfection ; we feel that all we have done in science and art is but an advance towards the truth, not a realization of it. We may indeed start anew from a given point, if by so doing we may hope for new and great results ; but this is a very different thing from taking as our standard of excellence some point that has been already reached. It is true that the desire of improvement and progress has often led to decline and fall ; the movement may for a time be downwards, but not backwards ; the Gothic mind cannot, in its very nature, be

either stationary or retrograde. It is because we have Gothic blood in us, that we cannot revive Gothic architecture.

We are not, generally speaking, apt to confound a language with the thoughts or truths which are expressed in it ; or to give to one the honour which is due to the other. We do not think it necessary to make Hebrew or Greek our vernacular tongue, because the great truths of our religion have been set forth in them ; we merely require that they should be preserved, studied, understood, and critically examined by the learned, not for the purpose of revival, but that nothing conveyed to our minds in the sacred records may escape us. Nor does our admiration of the great poets, historians, or philosophers of antiquity stimulate us to the revival of dead languages, though the scholar may exercise himself in classical compositions to his own profit, and by doing so, cannot fail of obtaining a clearer comprehension of those writers for whose sake principally he studies the language. On the same ground we ought to study Gothic architecture ; we cannot fail of learning much from it, and expanding our own minds, but our compositions in it should be looked upon rather as exercises, undertaken for the sake of giving us a clearer comprehension of the system, than as attempts at revival.

We must always look upon Gothic architecture as one of the noblest developments that the world has ever witnessed ; we cannot but regard its productions with an admiration almost amounting to reverence ; we cannot consider its principles without being struck by the skill, science, and art, by which they were established and carried out. But if we are to revive the style, we must come into the field as bold inventors, not as tame imitators ; ready indeed to avail ourselves of all that has gone before us, but anxious to improve and correct it, wherever this is possible. We must add new elements, new combinations ; we must refine, reform, reconstruct, according to our present wants, ideas, or appliances. We must not be content with expressing our thoughts in a decayed or antiquated language, but either find or make a new one, or so reinforce an old one with new life and vigour, as to render it the

best exponent of our ideas. If all our imitations hitherto are only a step to further advancement, the time and labour bestowed upon them are not perhaps thrown away ; but I much fear that correct imitation is too much looked to as an end, and that we are becoming content with a mere copied perfection.

I will mention one point, out of many, in which, if we are to revive Gothic architecture, we ought to improve upon the models of our ancestors ; I do not mean to say we shall find it easy to do so. We have before us three different styles of window-tracery, strongly marked and distinct, though at certain transitional periods running into each other ;—the geometrical, the flowing, and the perpendicular. Now if we can strike out a system which will avoid the harsh and often *ungeometrical* adaptations of geometrical forms, and the ungraceful subordinate openings, which occur in the first of these ; the apparent weakness and indecision which we too often have to condemn in the second, and the stiff and meagre repetitions of the third, we shall have gained a step. But we shall not effect this by merely copying those transitional instances in which the faults of each of the three different systems are softened away, though these are often extremely beautiful and instructive, and our thanks are due to Mr. Sharpe* for pressing them upon our attention ; we must work out some new and decided system, combining such beauties of the old ones, as bear combination, and guarding against their defects, taking care also not to fall into others still greater. Whether this is possible or not, I cannot say ; perhaps time will determine.

In any case, whether we revive or invent anew, let us endeavour to go beyond our predecessors, let us aim at some standard of perfection above any which they reached ; we may not succeed, but the endeavour, made earnestly and honestly, must advance us. Let us learn to combine, in the highest possible degree, mechanical

* “ Rise and Progress of Decorated Tracery in England.” I must here express my acknowledgments to Mr. Sharpe for much information relative to the subject of my present volume ; in fact, for my introduction to some of the most interesting examples I have noticed.

excellence, grandeur of composition, propriety of ornament, and convenience of arrangement. Let us study how we can refine without enfeebling ; how we can secure a style like the Gothic spirit, at once permanent and progressive ; permanent in its principles, yet progressive, in the constant development of new excellencies ; ready to adapt itself to all contingencies ; endued with life, growth, and movement, yet containing no hidden element of decline or debasement. I may be describing an impossibility ; but if we try to reach it, we shall be sure to do something.



NEAR BOULOGNE.



APPENDIX.

AT the time I wrote my concluding observations in this volume, I had not read Mr. Ruskin's admirable chapter on the Nature of Gothic, in his second volume of "the Stones of Venice," to which I could not have failed to make frequent reference. In this he points out the different elements of character in Gothic architecture, one of which, to go no farther, appears to be an insuperable bar to its revival in the present day—namely, "Savageness." This is an element that can neither be recalled nor imitated. It can only belong to an art, indeed a state of society, just emerging from infancy. As long as it stamps the work of a rude and uninformed, but vigorous and imaginative mind, it is grand, noble, and full of interest; but an elaborate reproduction of it is a manifest absurdity. No style has ever had the value of the real mediæval Gothic, as bearing the impress of original genius, and the peculiar character of an age. Its savageness is, as we see, a mark of reality, life, and energy. It shows the barbarism from which Art was emerging, and also her resolute determination to emerge from it. If we imitate or attempt to give the effect of this savageness in the present day, we show merely our determination to disfigure our works with patches of the barbarism that clung to this or that century or phase of art, just as a pretended sportsman soils his clothes with specimens of mud from the country over which he would make you believe he has been hunting.—And while we condemn, as unrealities, imitations of stone and marble, we tolerate this aping of antiquity in a modern church.

But the different phases of art are not to be revived, exhibited, obscured, transposed, or changed, at pleasure. It is not an easy thing to recal what is past, when we fancy we like it better than what we have among us at present.

Art, if it be a thing of life, must be in a constant state of advance, whether it be to maturity and excellence, or to decrepitude and decay. We cannot give it a retrograde movement; the attempt will only be attended with ridicule and failure. We may possibly retard its fate for a time; we may ensure it an honourable old age and a glorious death. We may embalm it with our regrets, and do reverence to its memory; but we cannot recal it to life, reproduce it, as it was, with the same features, nerves and sinews. The Phoenix must die and be consumed. A more beautiful offspring may arise from her ashes, and may resemble and remind us of her lost parent; we may trace some of her lineaments, we may witness some of her transmitted energies, but the identity is gone; the new life implies a new individuality. The lost is not restored, but succeeded. The generations of man may see

hundreds of successive Gothic styles spring up and decay, but none of them will be the Gothic of the thirteenth and fourteenth centuries; and they will be attained, not by retracing our steps, and professedly imitating what is past away, but by constant progress. Any thing that is gained by a retrograde movement will prove to be without life, value, or reality. There is a vast difference between the imperfections of a man who is doing his best, and constantly striving to do better, and those of one who purposely sets before himself a lower standard than has been reached, and that he knows can be reached. We look upon the former with indulgence and respect; on the latter with contempt.—What shows earnestness in the one is a proof of affectation in the other. And therefore the savageness which Mr. Ruskin points to as the first and most characteristic feature of genuine Gothic, and as giving it the true stamp of nobility, is just the one that we cannot, and must not attempt to, attain, unless it be by setting up a higher standard than any hitherto reached, and then the same causes may produce the same effects, and still more noble and powerful.

If art is progressive, an increasing eagerness for perfection must be a necessary and natural condition. An attempt to check it is an attempt to check nature. Unquestionably it contains not only the nourishment of excellence, but the germs of decay. We all know that there is a point beyond which refinement will detract from beauty and power; but if art and society are in a constant state of progress, they will not stop at that point, they will either proceed till over-refinement has weakened them beyond the power of self-support, or else they will transfer their care to some branch which has not yet received it to the same extent. And when these changes have taken place just at the right time, and been made just in the right direction, an excellence has been reached little short of supernatural. And observe, what has been already gained is not given up; no step is retraced; refinement of touch has not been abandoned in the superior aim at refinement in composition, nor this again in refinement of sentiment. Greatness has been achieved, not by falling back, but by pressing forwards; by gaining one position in advance of another, and losing none. And we shall not achieve it by retreating upon the positions occupied by our predecessors, high as they stood above those we now hold; but rather by pushing on to others in front of us, perhaps higher and stronger than have been yet attained.—We have a rich inheritance of achievements, of instruction, and example; let us turn them to account as we best may, but never forget that the scene of our exertions and successes lies in the future, not in the past.

It is not impossible that our present attention to science, in which (always excepting the article of nomenclature) over-refinement is not very easily reached, may leave Art to recover a more healthy tone, or at least draw off to other quarters much of that demand for nicety which has begun to operate injuriously. But she must begin by thinking up to her work, not by working down to her thought. She must embody conceptions worthy of the elabo-

rate workmanship forced upon her. This latter may indeed subside into a certain degree of simplicity, but never rudeness; she may more and more dispense with ornament, but its rarity will never be allowed to suggest either poverty or want of care. We must give up the hope of recovering the element of "savageness," till the revolution of art and society renders its introduction proper and natural.

But you may ask, are we to dismiss, as unfit for the present age, an architecture at once noble and impressive in its aspect, and admirable in its mechanical properties? I cannot help fancying that Mr. Ruskin, in recommending the Venetian Gothic, is influenced by much the same feeling that has induced me to point to the Southern Romanesque and the Angevine; an impression namely that these may be adopted and brought into use on the score of their architectural merit and convenience; while the Northern Gothic, though by no means deficient in these qualities, must always be looked upon as the expression of a particular period of history and a certain national character. And therefore, in adopting the one, we are simply without affectation availing ourselves of the taste and science of former generations; in imitating the other, we are aping their manner and spirit, and assuming a character that does not belong to us. Mr. Ruskin assures us, that the Gothic houses are the most convenient and comfortable of any in Venice; and from his description I take it they admit of the very highest refinement of decoration; they seem in fact to have very little of the element of savageness. Much in their construction might unquestionably be introduced with advantage in our street architecture, for it is better that a house should be, and appear to be, supported by columns and arches of stone, than by sheets of glass, with, at rare intervals, an iron rod, as we see in the whole frontage of Oxford Street. And though I have no doubt a palace in Venice is most thoroughly Venetian, still I can perfectly conceive its being translatable into excellent English, and unmediæval English too. I look upon an Angevine church in much the same point of view; namely, as being capable of an aspect not suggesting the imitation of another age or people; as admitting of great refinement in decoration; as combining dignity, solemnity, and convenience; and as manifesting sound construction and durability. It will still have to be translated into English, good modern English; and I question whether the occasional introduction of a foreign type may not do good service, in throwing the architect more upon his own imagination and invention than would be the case if he always had his model at hand to apply to on an emergency.

The constant aim at perfection leads to the love of high finish. This is a merit that every one can appreciate, and there are many who can appreciate no other. An increasing demand for it is, as I have said, a natural and necessary condition in the progress of art, even if it tends to hasten its decay. We may be sorry for this, but we cannot help it. I confess I do not regard its effect upon the working classes with exactly the same feelings as Mr. Ruskin. I happened to be reading his chapter, "on the Nature of

Gothic architecture," at a railway station, (let me assure him that his works suggest far too great an abundance of ideas to allow the reader to feel in the slightest degree such interruptions as are incidental in travelling), when an excursion train came in with a throng of passengers, eager, bustling, and happy, bent upon enjoyment; honest, hearty, healthy enjoyment, which might refresh them after their day's work, whatever it might have been, and brace them up for the morrow's. Now, thought I, if these are the people who are made to work like machines for the sake of that accuracy and careful finish which the spirit of the age demands, at least they have some sort of remuneration. For though the production of glass beads of an exact size and shape, or the polishing of a precious stone to its highest brilliancy, be not necessary to happiness, yet they are only part of a system to which we owe that accurate adjustment of machinery which brings under our control, and modifies for our use, the highest powers in nature. The steam-engine calls into play not only bold invention, but careful mechanical execution. Without this, the work of the designer would be useless.

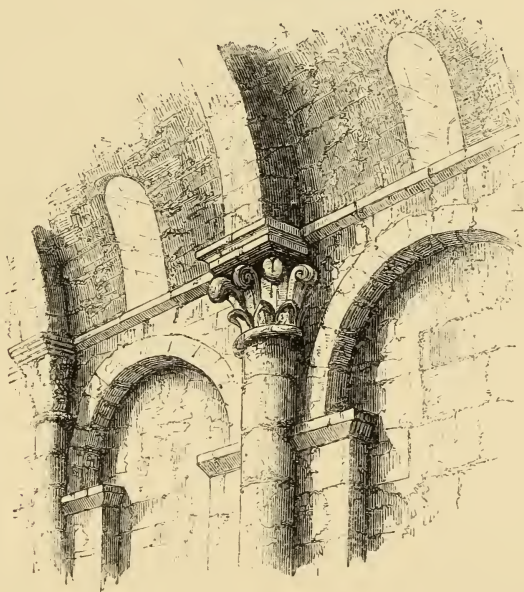
It may be said that art and science are different things. Very true; but I doubt if it would be easy to make a whole people see and feel the difference. When the value of precision is constantly set before our eyes in matters of science, when the lens or reflector must be polished to the nicest surface to enable us to detect a group of stars in a blank space of the heavens, when the most accurate proportions must be observed to ensure the success of a chemical experiment, when the imperfect action of a crank or wheel might endanger the lives of hundreds, when, I say, we are every minute impressed with the extreme value of care and refinement in scientific works, it will not be easy to satisfy us with a rude and savage condition of art; we shall rather tolerate what is feeble and ineffective, than what is rough and imperfect.

But is the workman necessarily turned into a mere machine? His hands may be, but it does not follow that his mind is also. Nay, the more purely mechanical the work, the more completely may the mind be emancipated from it. A lady employed in hemming a pocket-handkerchief is not engaged in a task that calls forth much mental energy. For that very reason her mind is unconstrained by the work, free to seek amusement or instruction elsewhere. She may join in conversation, or listen to reading, better probably than if her hands were unemployed. Even when a certain degree of thought and attention is required, it does not of necessity engross the mind altogether. If a man's work is unintellectual, his mind will find some means of escape from it; it will not suffer itself to be degraded into a machine; it will leave the hands to their own work, and they will, in most cases, do it all the better.

And therefore, if the workman, in compensation for work calculated in itself to expand and invigorate the mind, receives the means of employing it profitably during its absence from the workshop, in more accessible re-

sources of art, literature, and variety of scene, I cannot think the balance altogether to his disadvantage.

But this natural and necessary condition in the progress of art may be shown to play no unimportant part in the economy of the world. We demand high finish and accurate reproduction of ornament; we require at the same time a large and rapid supply; and we must have it at the lowest rate. We therefore discard the human machine, (for such I admit him to be as to his hands, though not his mind,) and we adopt the inanimate machine. The steam-engine does the work of hundreds of men; multitudes are deprived of the means of finding employment and earning their bread in their own country. Meanwhile Providence opens other fields for activity and exertion. A stimulus to the lagging emigrant is afforded in the discovered wealth of a California or Australia. Fraught with the Gothic spirit of their fathers, the swarm rushes forth to conquer their new territory, as in former ages upon the wild and uncivilised tracts of Europe; the young off-shoot, as well as the parent stock, each thrown upon its own energies, receives strength from the separation. The laws of society are spread into distant lands, and with them the higher laws and revelations of Christianity. A light is kindled, and gradually spreads around, in the regions of darkness; and the course of events ever points to the completion of the glorious Prophecy, "The earth shall be full of the knowledge of the Lord, as the waters cover the sea."



LA PALUD.



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